China TOURISM

APRIL 1995
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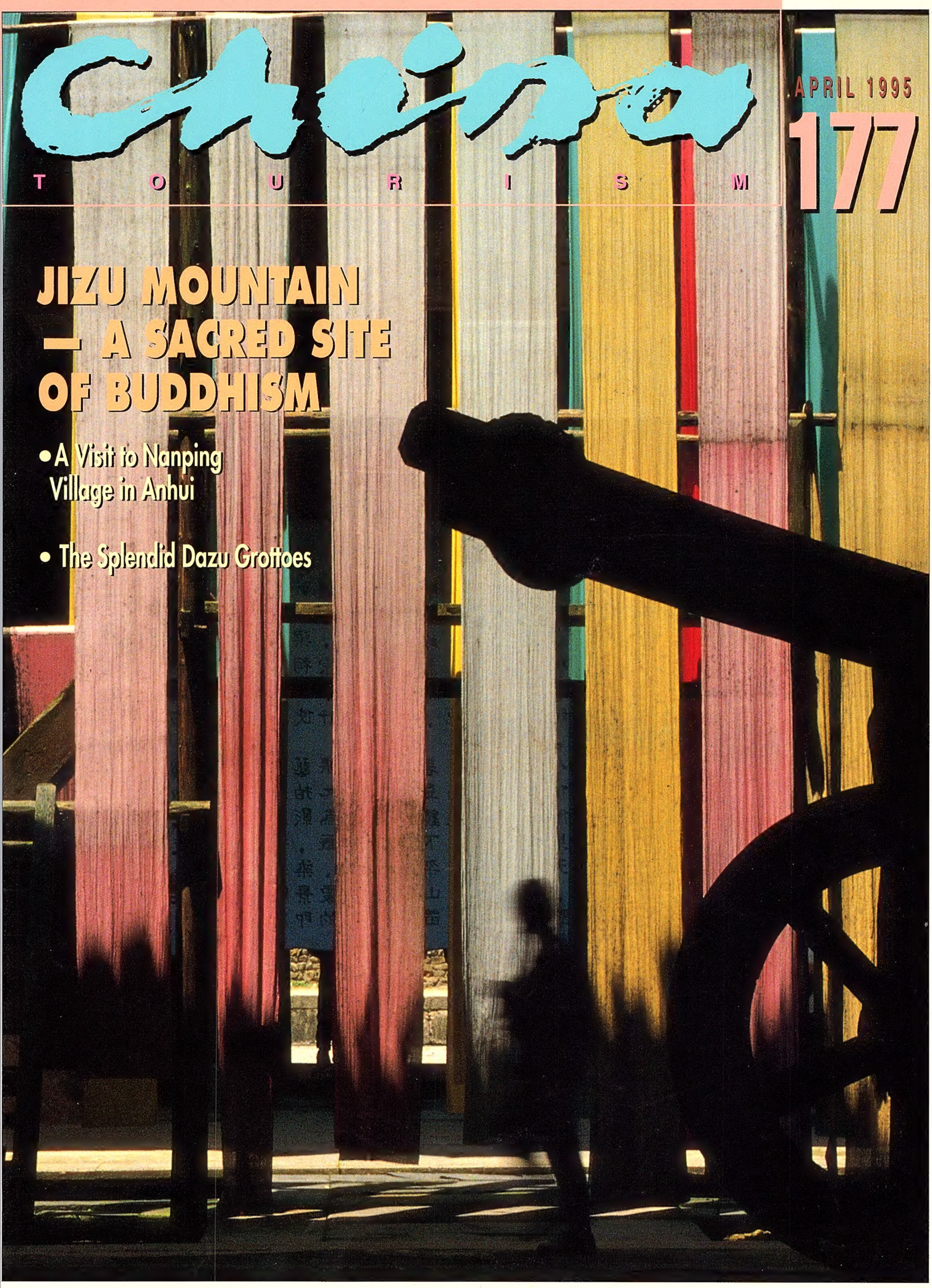

JIZU MOUNTAIN — A SACRED SITE OF BUDDHISM

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- The Splendid Dazu Grottoes

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EDITORIAL

Visiting Mountainous Regions and Villages

Spring in April is the best season for sightseeing in the mountains and lakes, and to discover the diverse charms and traditions of villages as old and steeped in time-honoured myths as Kehe in Shanxi Province with its "Festival of Naked Warriors".

Whether you are travelling alone or with friends, why not visit China's most famous Buddhist mountain, Jizu in Yunnan Province? Take a refreshing spring adventure tracing the well-trodden steps of pilgrims. According to legend, the disciple of Sakyamuni stayed at Jizu. There is a 700-year-old oak tree, gnarled, solemn and sanctified by monks such as Ru Zheng who spent 40 years meditating in its hollow. Consequently, Jizu has been given other names like the "Buddhist Holyland" and "Buddhist Rites" by local Buddhist believers and from overseas. Jizu Mountain is surrounded by the smoke of incense curling from the temples filled with visitors, pilgrims and the earnest worshipper, easily numbering several thousand each Spring Festival alone. Stop at the market fair at the foothill village of Shazi inhabited by the Bai minority, and travel to Jizu by tractor, bus, draught and horseback for an unusual combination. On the breath-taking Jizu heights, there are plenty of small hotels, restaurants and guesthouses, or you can stay in a temple hostel on your visit to the popular Huashan Gate, Golden Summit Temple, Bronze Tile Hall, Huideng Nunnery and many other pavilions and temples dotted up and down Jizu. To complete your tour, simply relax by the highland lake of Black Dragon Pool and watch the magnificent sunset.

Besides mountains and lakes, the Dong Minority area in Guizhou Province and Guangxi Zhuang Autonomous Region is also a good place for sightseeing. *Judou,* a well-known movie, borrowed scenes from Nanping Village with its magnificently preserved Ming and Qing-dynasty buildings in Yixian County, Anhui, and Dazu Grottoes is also a tourist attraction located in the central part of Sichuan Basin.

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Jizu Mountain — A Sacred Buddhist Site 8

Photos & Article by Wu Jialin

Or "Chicken Claw" Mountain. Discover why this strange sacred site became the home to Buddhism in Binchuan County, which is famous for its tangerines as well as its many mountain temples and pavilions. The mountain also houses an unusual wine and meat-loving Jizu King originating from the Bai ethnic minority.

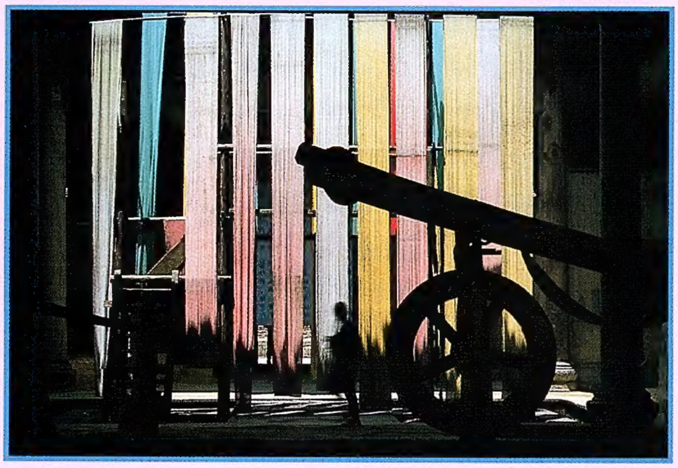
QUINTESSENCE OF ANCIENT ART

Stone Sculpture: The Splendid Dazu Grottoes 36

Article by Guo Xiangying

For fine art lovers, the Dazu School of Chinese stone sculpture in Sichuan Province is a must. The range of figures depicting the aristocracy, Guanyin and Buddhas to gossiping cowherds, is a rare mixture of history and culture that combines the human, artistic and philosophical.

NEW TOURIST ATTRACTION



A Visit to Nanping Village in Anhui — The Film Location to Judou 28

Photos & Article by Xie Guanghui

China's answer to Hollywood and MGM Studios? Tourists get the best of both worlds in Nanping Village: a natural film-set used by one of China's hottest directors, Zhang Yimou, and also a village with a history stretching back 2,000 years. Nanping Village is also the home of the Ye Clan accounting for 80 percent of the village population, and the boy-actor for Tianbai from *Judou,* Zhang Yi also lives in Nanping.

FASCINATING CUSTOMS

Festival of Naked Warriors — Folklore in Ruicheng County, Shanxi Province 48

Photos & Article by Qin Junxiao

A fleshy school of folklore featuring popular martial arts and male prowess to commemorate the legendary history of Kehe Village exorcising demons. For those less mythical-minded, Kehe is also an amazing paleolithic site recording early man and sabre-toothed tigers as well as the home of God of Mount Tai reputed and worshipped for once saving Kehe from serious flooding by the Yellow River.

In the Land of the Dongs 60

Photos by Paul Lau / Article by Kang Jie

Investigating the southern Dong nationality in Guangxi Zhuang Autonomous Region, discover how this simple, rural community is also intensely rich in craftsmen and masters of building magnificent wooden drum towers and colourful "wind and rain bridges".

BUDDHIST MOUNTAIN

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Front Cover: The restored scene "The Dyer's Workshop of the Yang Family" in Zhang Yimou's film *Judou*, shot at Yixian County, Anhui Province ***(by Xie Guanghui)***

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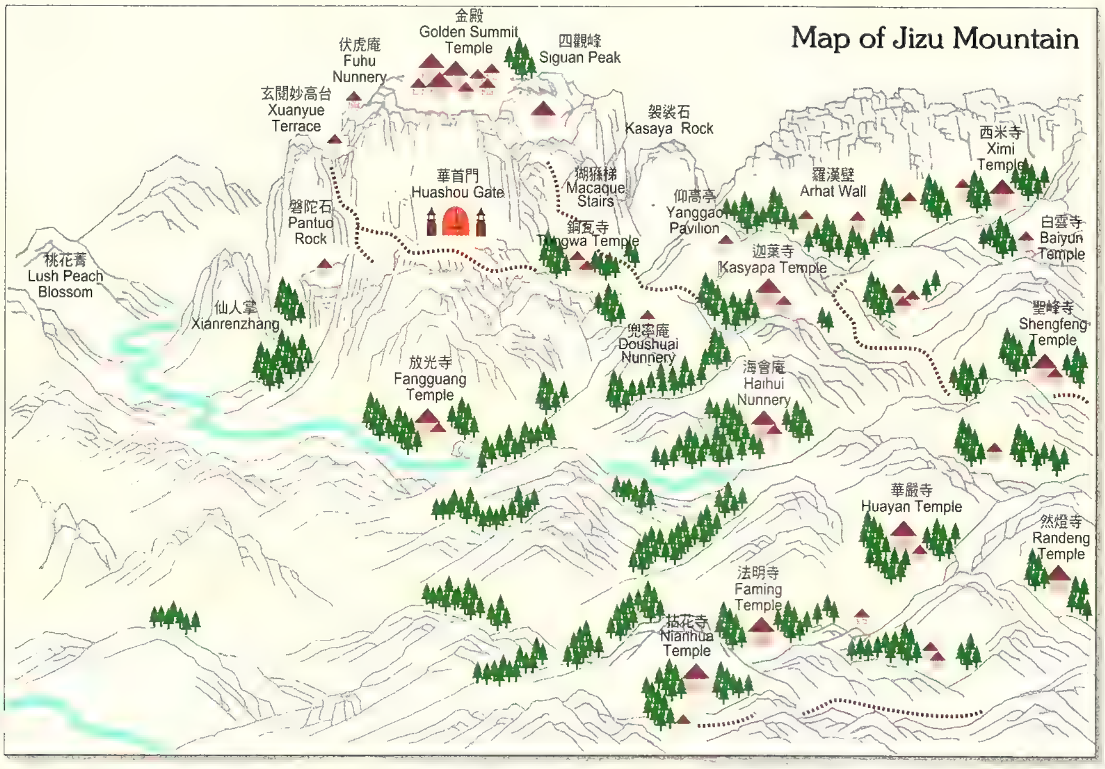
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Xuanyue Terrace
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白雲寺
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銅瓦寺
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迦葉寺
Kasyapa Temple
桃花箐
Lush Peach Blossom
仙人掌
Xianrenzhang
聖峰寺
Shengfeng Temple
兜率庵
Doushuai Nunnery
放光寺
Fangguang Temple
海會庵
Haihui Nunnery
華嚴寺
Huayan Temple
然燈寺
Randeng Temple
法明寺
Faming Temple
拈花寺
Nianhua Temple

1. Golden Summit Temple on top of Heavenly Pillar Peak, the main pinnacle of Jizu Mountain, is said to have been moved here from the Palace of Supreme Harmony in Kunming in 1641.
2. Kasyapa, disciple of Sakyamuni, father of Buddhism, was the founder of Buddhism at Jizu Mountain, and naturally his statue is worshipped in most of the temples on the mountain.

Jizu Mountain

— A Sacred Site of Buddhism

PHOTOS & ARTICLE BY WU JIALIN

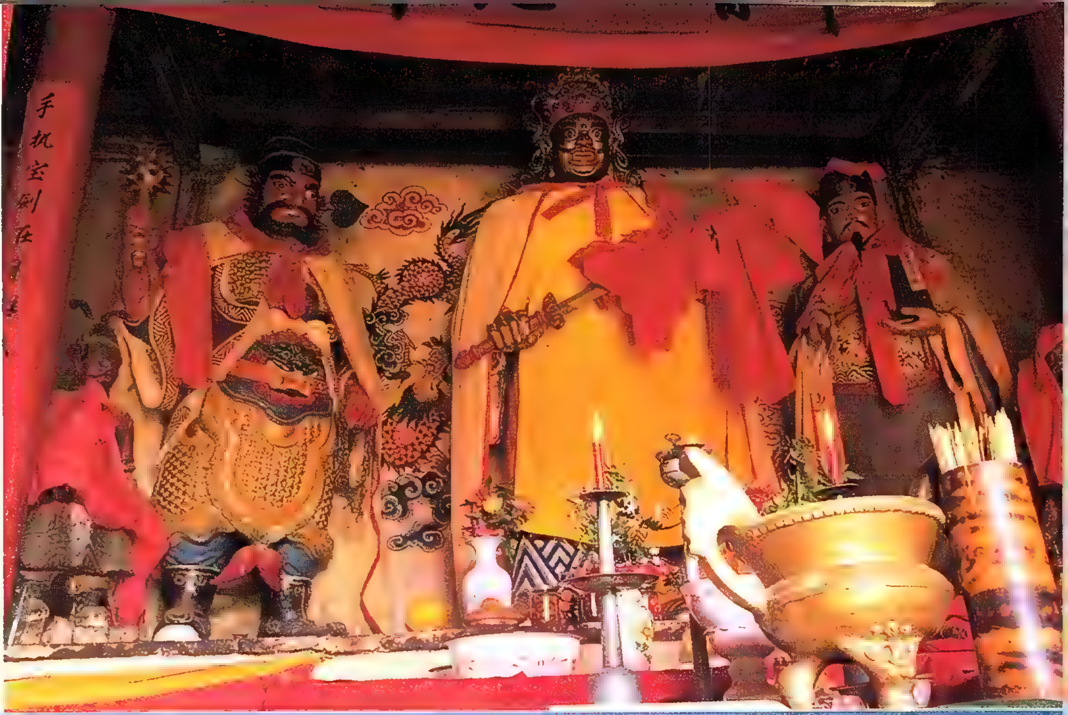
Jizu (Chicken Claw) Mountain is situated in Binchuan County in China's southwestern Province of Yunnan. Extending to the south-east with three ranges at the front and one at the rear, the mountain resembles a chicken's claw, hence its name Jizu, meaning Chicken Claw. From time immemorial it has been regarded as a sacred site by Chinese Buddhists. It is said that Kasyapa, a disciple of Sakyamuni, founder of Buddhism, arrived at the site with his gold-threaded Buddhist robe, meditated and achieved the status of Buddha. Buddhists both in China and abroad thus refer to the mountain the "sacred site of Buddhism" or "Buddhist pulpit".

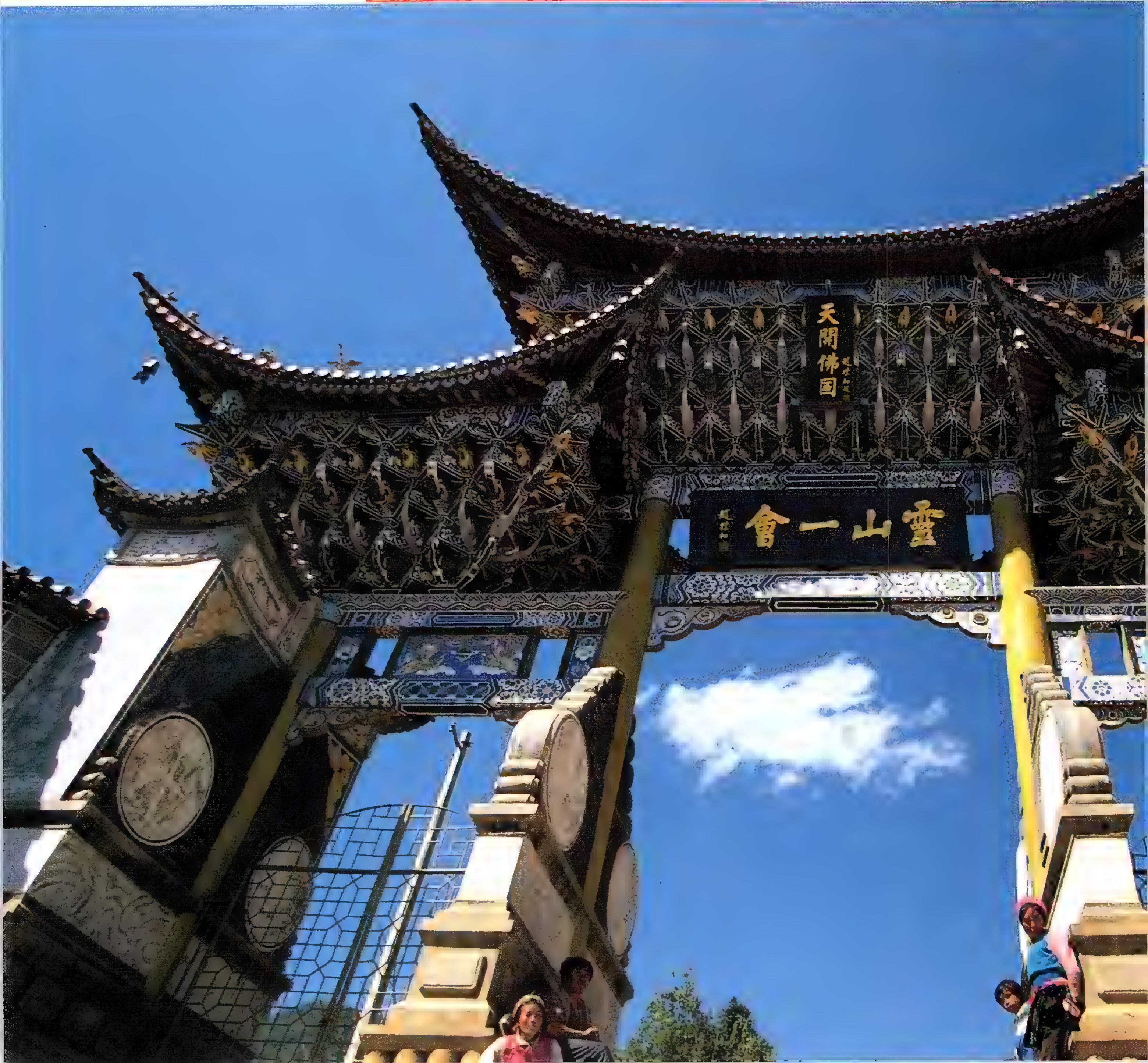
The Jizu King

We boarded a long-distance bus early in the morning of the fifth day of the first lunar month and began our trip from Kunming, the capital of Yunnan Province. By 7:00 p.m., after travelling 93 kilometres, we arrived at Binchuan County. Binchuan, situated 60 kilometres northeast of the town of Dali, is a fairly isolated place, easily adding to the sacred Jizu Mountain an air of solemnity and mystery.

鷄足山

1. In Grand Temple at Shazhi Village inhabited by the Bai ethnic minority at the foot of Jizu Mountain, Jizu King is worshipped.
2. At every festival, villagers visit Grand Temple to offer sacrifices to Jizu Kings.
3. Visitors can hire a horse and continue the trip on horseback.
4. All visitors climbing Jizu Mountain must go through this great archway – Lingshan Yihui, Meeting at Lingshan.





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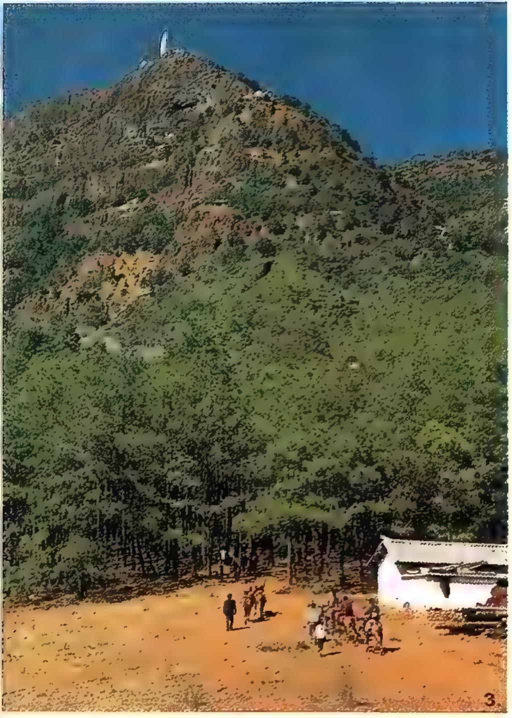
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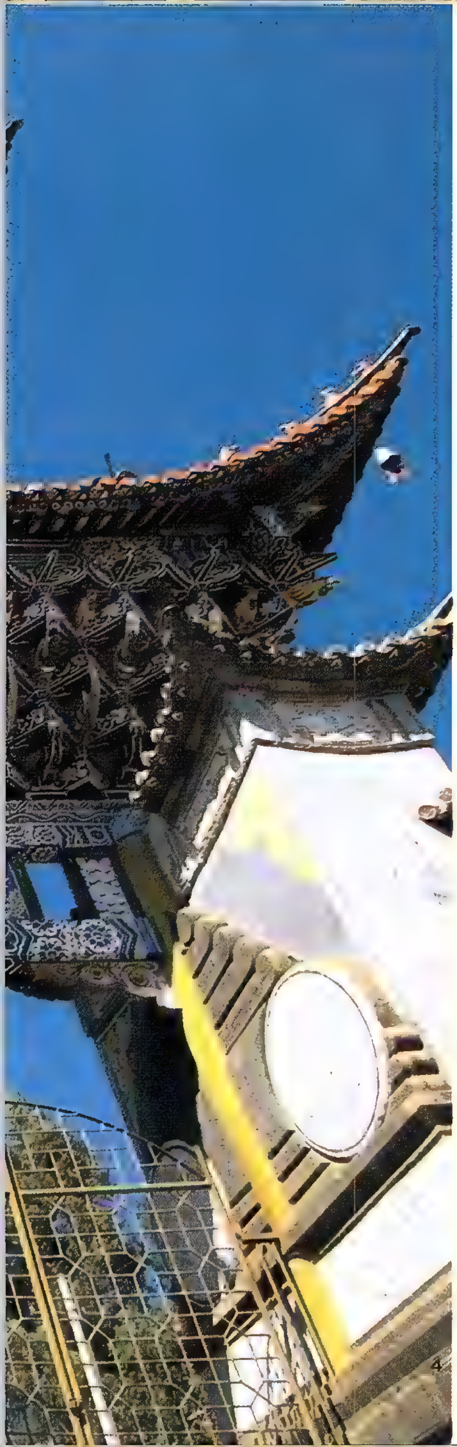
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Once off the bus, we found the road lined with fruit vendors offering large, fresh tangerines. The "Binchuan sweet tangerines" we saw in Kunming were a far cry from these real Binchuan fruits.

Next morning, we were surprised to find the crossroads near the county hostel alive with people and vehicles. Long lines of small trucks originally designed for agricultural use, mini-buses and horse-drawn carts radiated from the crossroads. Everywhere drivers were shouting at the top of their voice: "Those going to Jizu Mountain, please get on...."

I climbed onto an agricultural truck which immediately pulled away. It took 70 to 80 minutes for the truck to cover a distance of 32 kilometres.

At the foot of Jizu Mountain lies Shazhi, village of the Bais an ethnic minority group. It happened to be a market day and farmers from surrounding villages were coming to Shazhi for the market fair. Some thousand people packed the street which was 60 metres long and 10 metres wide, crammed with stands selling an assortment of local products, daily necessities and local delicacies.

Further ahead, there is a 10-kilometre-long mountain road leading to Zhusheng Temple from Shazhi. This road had been built from money donated by Dao Xing, a prominent monk from Taiwan, and had just been completed to accommodate large passenger buses. Conveniently, this road also helps to cut down one-third of the distance between Shazhi and Jinding (Golden Summit) Temple, a route that partially still has to be covered by foot. However, I wanted to see the very special Grand Temple and the archway called Lingshan Yihui (Meeting at Lingshan), so I disembarked the bus at Shazhi.

The Grand Temple houses the Jizu King who is thought to satisfy all requests and thus attract an endless stream of worshippers.

The king is said to have a strong weakness for meat and wine which, according to Buddhist doctrine, are banned at all sacred places. At this particular place, however, it is permissible for worshippers to offer cooked meat and wine to the king. The original Jizu King is the principal god for the Bai ethnic minority and only those who believe in the god can themselves have meat in the temple. Actually, the Jizu King is the guardian of Kasyapa who declared the mountain a Buddhist sacred site. The guardian is said to have been driven down the mountain because of his special love for meat and wine, and made the temple his new home. He is remembered by the common people for his many good deeds. It is therefore, no surprise that he is offered meat and wine out of a special love and respect.

Home of Three Religions

There are different sources as to exactly when Buddhism arose at Jizu Mountain.

One interpretation has it that Buddhism began here during the Tang Dynasty (618-907) and flourished during the Ming (1368-1644). No historical documents, however, record any Buddhist activities on the mountain during the Tang. It is therefore more reliable to say that Buddhism flourished during the Ming.

During the Song (960-1279) and Yuan (1271-1368) dynasties, Jizu Mountain had already become an important place. However, because it was in the border area, few people could reach it. Even monks were not many, and most of them lived in isolation, preaching in stone or thatched huts. Although this period has no written record specially on Jizu, such Taoist temple ruins as the First Heavenly Gate, the Second Heavenly Gate, the Third Heavenly Gate, the Jade Emperor Pavilion, and Zhenwu Cave are found scattered between the Golden Summit Temple and the mountain slopes. There are also ruins of the Earthly King, the Middle and Lower Earthly Kings, and the Chief King Temples. These historical sites indicate that apart from Buddhism, Taoism and a regional primitive religion also existed, though at this point it is difficult to prove which religion arrived first.

What is certain, however, is during the mid-Ming Dynasty, Buddhism reached its height here and finally replaced all other religions, turning Jizu Mountain into a sacred place of Buddhism only.

The Ming court made a great effort to popularize Buddhism and as a result, generations of outstanding monks emerged to preach and establish temples in all the famous mountain areas. Jizu Mountain enjoyed protection and support from officials and scholars alike. Buddhist temples of

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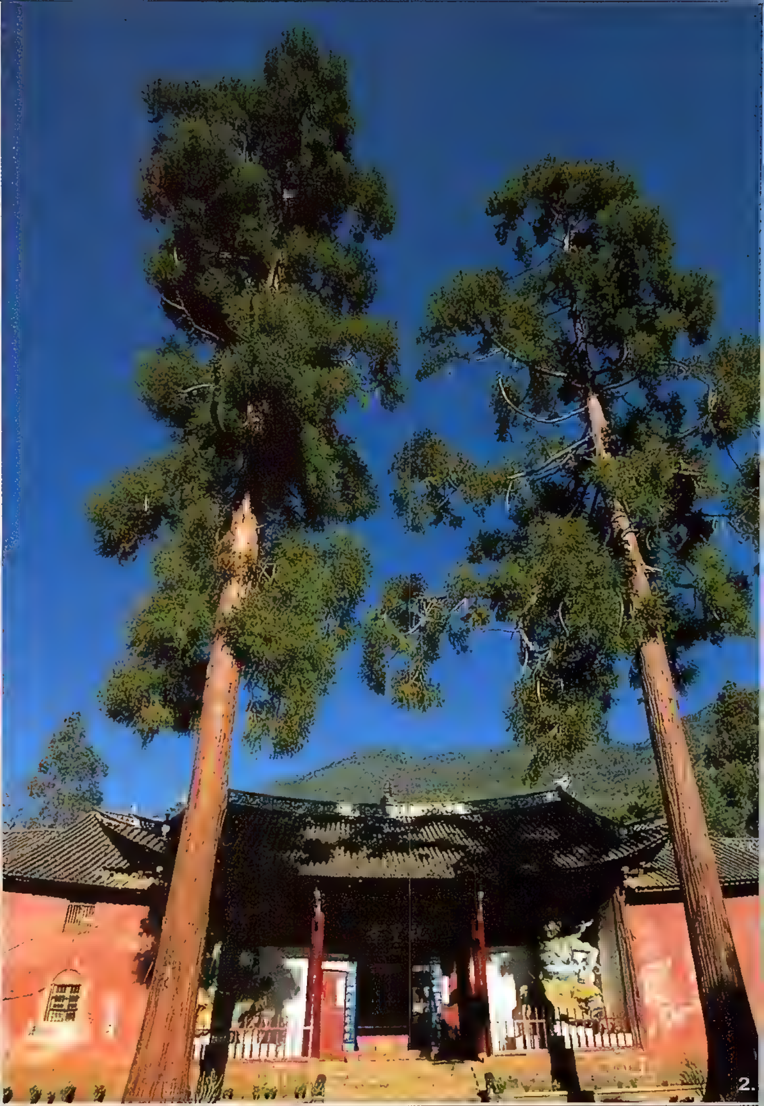
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various sizes, with altogether about 1,000 monks, were located here between the reigns of Jiajing (1522-1566) and Wanli (1573-1620), a period that marked the height of Buddhism at Jizu.

The Rise and Fall of Buddhism

During a period of more than 200 years under the rule of the Qing (1644-1911) court, faith in Buddhism eroded. There was no large-scale construction of temples at the mountain, and only repair and maintenance work for existing temples was carried out. Despite this, many temples collapsed and were deserted, and monks no longer meditated in thatched huts on the mountain.

In 1905, the monk Xu Yun arrived at Jizu Mountain and was deeply struck by the desolation. Remembering the golden period of Buddhism, he decided to restore temples and rejuvenate Buddhism on the mountain. He went about raising funds and finally had the Yingxiang Temple expanded into the most magnificent and largest temple on the mountain, far surpassing the original "eight great temples" in scale.

During his 15-year stay, the monk Xu Yun had 10 temples built and Buddhist schools opened to propagate the religion.

In September 1951, the authorities appropriated money to repair five main temples and 26 lesser ones. Statistics from that time

1. The band made up of Bai people from the village at the foot of the mountain play religious music for pilgrims at Zhusheng Temple.
2. Zhusheng Temple, the largest Buddhist preaching area at Jizu Mountain, was built with donations collected by the monk Xu Yun, an eminent abbot of the Chan Sect during the Qing Dynasty.
3. When the monk Xu Yun went to Nanjing in 1913 to discuss Buddhist religious affairs with Dr. Sun Yat-sen, founder of the Republic of China, Dr. Sun wrote this inscription for Zhusheng Temple which means "A Solemn Site of Buddhism".
4. Zhusheng Temple is busy throughout the year with Buddhist religious events.
5. The 500 arhat statues in the main hall of Zhusheng Temple

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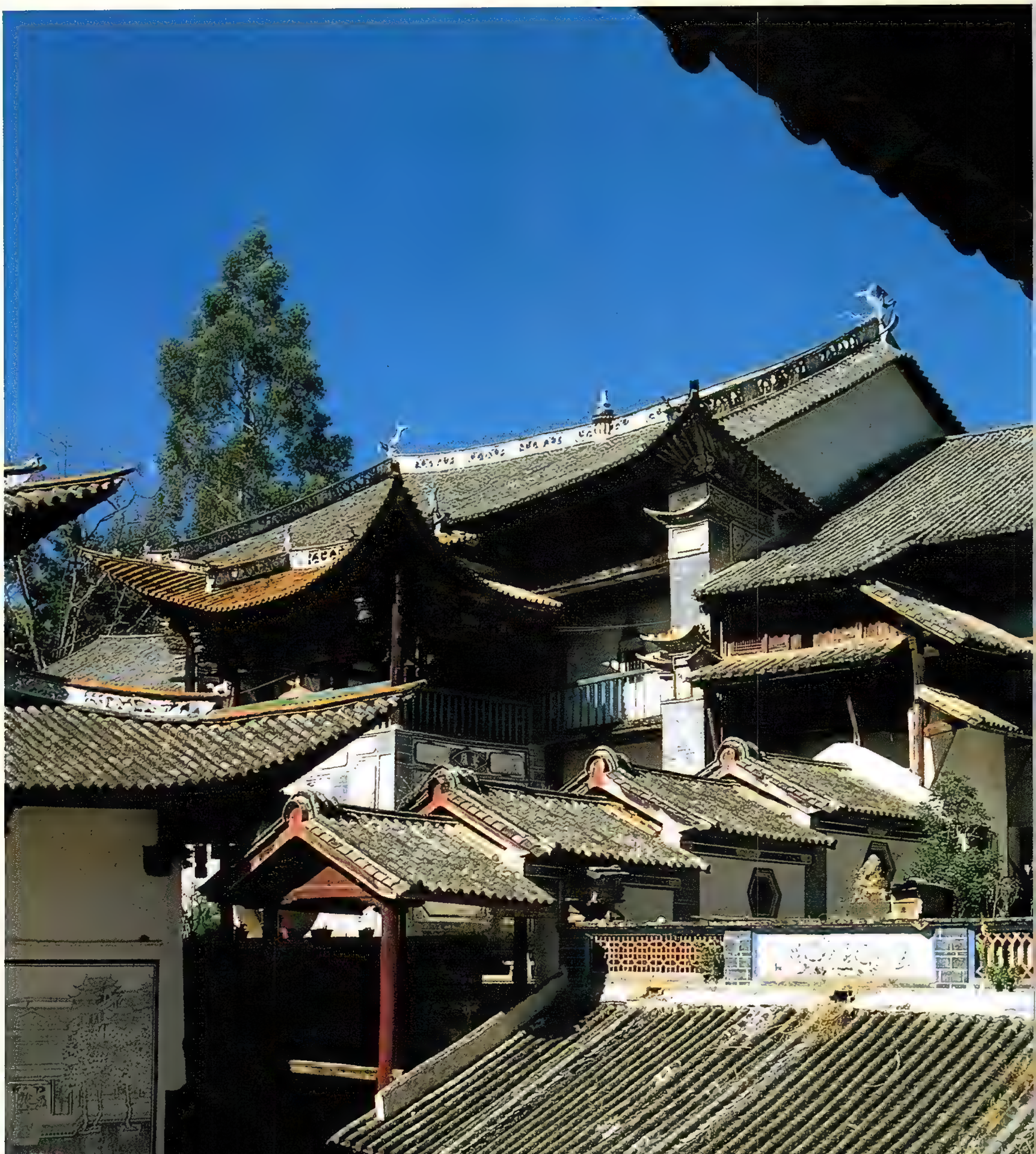

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1. This jade seal is a royal present given by Empress Dowager Cixi of the Qing Dynasty to Jizu Mountain (by Yang Zhaoliang).
2. A large collection of Buddhist literature is kept in the Scripture Hall at Zhusheng Temple.
3. A statue of the monk Xu Yun, a Qing-dynasty master of the Chan Sect.
4. A broken ancient stele from Bronze Tile Hall
5. This stone carving in front of Huayan Temple still exists today, long after the collapse of the temple.
6. Pu Yi, the last emperor of the Qing Dynasty, gave this jade bowl to Jizu Mountain (by Yang Zhaoliang).

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show that there were 31 temples of various sizes with 84 monks and 14 nuns. Again in 1963, a repair committee was set up in Binchuan County to undertake major repair, maintenance and repainting of the temples from Golden Summit Temple to those lower down the mountain. Unfortunately, the temples on the mountain suffered major destruction in 1966 during the "cultural revolution" and another overall repair did not take place until 1980.

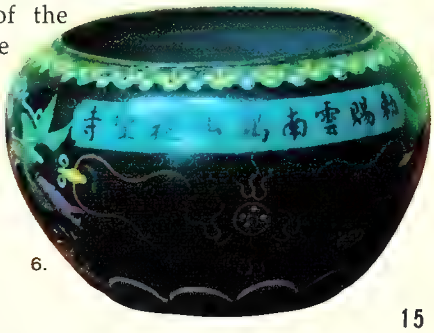
In 1983, the Zhusheng Temple and the Bronze Tile Hall were designated major national temples of Buddhism in areas mainly inhabited by Han Chinese. Visitors from other places in the country and abroad began to come in increasing numbers for pilgrimages, sightseeing and to study. Around each Spring Festival alone, visitors easily number several hundred thousand.

A 700-Year-Old Hollow Tree

Outside the Grand Temple, I walked along a winding path for about one kilometre before approaching Jiulian (Nine Lotus) Temple, which is located in a fairly quiet and isolated spot. Behind the temple the hill is densely wooded while beside the temple there is a large patch of chestnut trees over a century old. The thick tree trunks each take two people to surround it with fully outstretched arms. The grotesque shapes of the branches are quite magnificent and awesome.

Inside the temple, I found a young monk attentively copying Buddhist scriptures. I learned that the other monks had gone to the market fair at Shazhi. Compared with the Grand Temple, pilgrims here were far fewer and the place seemed rather deserted.

Strolling in the temple yard, I looked around and found the temple had an exquisite layout design. The Grand Hall houses the Trikala Buddhas (Buddhas of the Past, the Present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and the Future). The side halls on the left and right are respectively, a meditation hall and a hall for visitors. Scattered in the courtyard were orchid and osmanthus plants. A closer look revealed many traces of very recent repairs.

After going through the ancient chestnut grove, I stepped onto a stone path leading up the mountain and began walking through the woods on my own. No one visiting the place for the first time need worry about having a guide, or asking the way for fear of being lost. For hundreds of years the footsteps of pilgrims have left an unmistakably clear path. Where the slope becomes steep along this mountain path, stone stairs have been laid. Along the entire section of 8,061 metres from Lingshan Yihui Archway at the foot of the mountain to Zhusheng Temple, Huideng Wisdom Light) Nunnery and the Golden Summit Temple, there are 3,472 stone steps.

While the Shazhi River at the foot of the mountain is 1,780 metres above sea level, Golden Summit Temple is located almost twice as high at 3,248 metres.

It took me an hour and half to walk from the Nine Lotus Temple to Zhusheng Temple near which I sighted a highland lake – the famous Black Dragon Pool. The hills and clouds cast their shadows on the clear, green water of the lake and the ruins of Xitan Temple by the lake are still traceable.

A small hotel has been built by the lake to accommodate tourists. This unique mountain guesthouse is more like a quiet and attractive health sanatorium.

Not far from the hotel stands an old oak tree with a hollow trunk. Eighteen metres tall and 4.5 metres in diameter, this tree is 700 years old and regarded as king of all the trees at Jizu Mountain.

What is most unique, however, is that in the trunk of the tree is a hole 2.7 metres in diameter and 3.5 metres high – large enough for 20 people to stand inside. Ru Zheng, a Ming-dynasty monk from Guangxi, was said to have spent 40 years meditating in the hollow.

Ascending to Golden Summit Temple

Zhusheng Temple, now the most magnificent and largest temple at Jizu Mountain, is where major Buddhist religious ceremonies are held and a must for pilgrims.

Inside the temple there is a hostel, and outside there are plenty of privately-owned restaurants and hotels. Several hundred metres away is the Stone Bell Temple which is being built with funds raised by Tulkus from Tibet. Once completed, it will probably become the busiest part of Jizu Mountain.

There is always a number of horse hirers waiting for customers in the grove in front of Zhusheng Temple, since buses can only

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1. Huashou Gate, which seems to have been built by a magic force, is said to have been where Kasyapa once meditated.
2. The rebuilding of Kasyapa Hall is under way.
3. Many women disciples brave the difficulties of climbing to recite Buddhist scriptures at Huideng Nunnery on the mountain.
4. The 700-year-old hollow tree near Xitan Temple takes eight people with outstretched arms to encircle it.
5. Lengyan Pagoda on Heavenly Pillar Peak was built in 1934 for visitors to have a grand view of the surrounding scenery.
6. Huideng Nunnery which has recently been repaired

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travel a limited distance. Visitors not wanting to walk can hire a horse. All the horses are beautifully decorated by the local Bai people. For about 10 yuan visitors can take a ride on horseback on a 70 to 80-minute journey to Huideng Nunnery. Gentle and well-trained, no previous riding experience is necessary for the horses to make the journey thoroughly enjoyable for everybody, old or young.

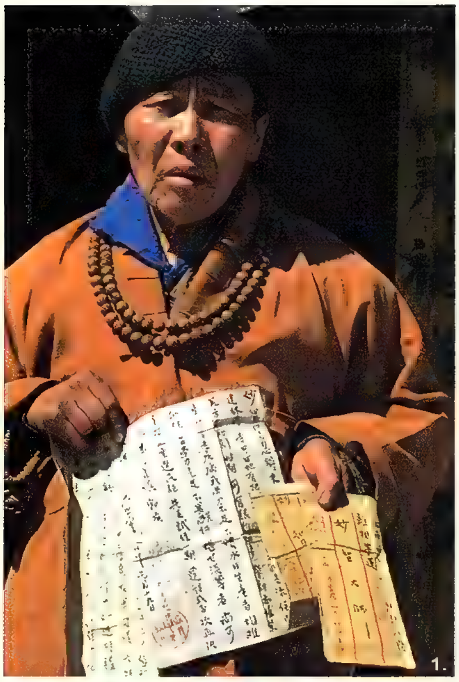
The mountain gets steeper toward Golden Summit Temple. It takes about an hour for the horses to labour their way, puffing and panting, along a section of S-shaped path from Huideng Nunnery to Kasyapa Hall.

To facilitate travel for visitors, Monk Dao Xing donated money to have the road between Zhusheng Temple and Golden Summit Temple paved with cement. And to protect this road, built for those visitors who choose to walk, horses go on a side road.

Without ascending to Golden Summit Temple the trip to Jizu Mountain would be

鷄足山

1. The woman Buddhist preacher Miao Zhi, at Goddess of Mercy Pavilion still preserves the letter sent to her by the monk Xu Yun in 1951.
2. Another temple – Goddess of Mercy Pavilion – has been restored on Heavenly Pillar Peak.
3. From Lengyan Pagoda atop Jizu Mountain, one can view the distant Diancang Mountain and Erhai Lake, two famous scenic spots in Yunnan Province.
4. Golden Summit Temple standing on the very top of Heavenly Pillar Peak marks the highest point of Jizu Mountain.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incomplete. The magnificent Huashou Gate below the temple is where Buddhist preaching used to be conducted and is the most popular place frequented by visitors to the mountain. The path along the precipitous cliffs leading to Golden Summit Temple at the mountain top which goes by Bronze Tile Hall, Prince Pavilion, Great Mercy Pavilion and Goddess of Mercy Pavilion, usually takes about an hour to cover. For those who now and then stop to pray and sightsee, it may well take two to three hours to cover this section.

Both public guesthouses and private hotels serve visitors at Golden Summit Temple. Like most visitors, I spent a night at the temple and climbed onto the middle section of the corridor at the sturdily-built Lengyan Pagoda to view the sunrise in the east, Diancang Mountain and Erhai Lake in the west and Yulong Xueshan (Jade Dragon Snow Mountain) in the north.

Translated by Huang Youyi

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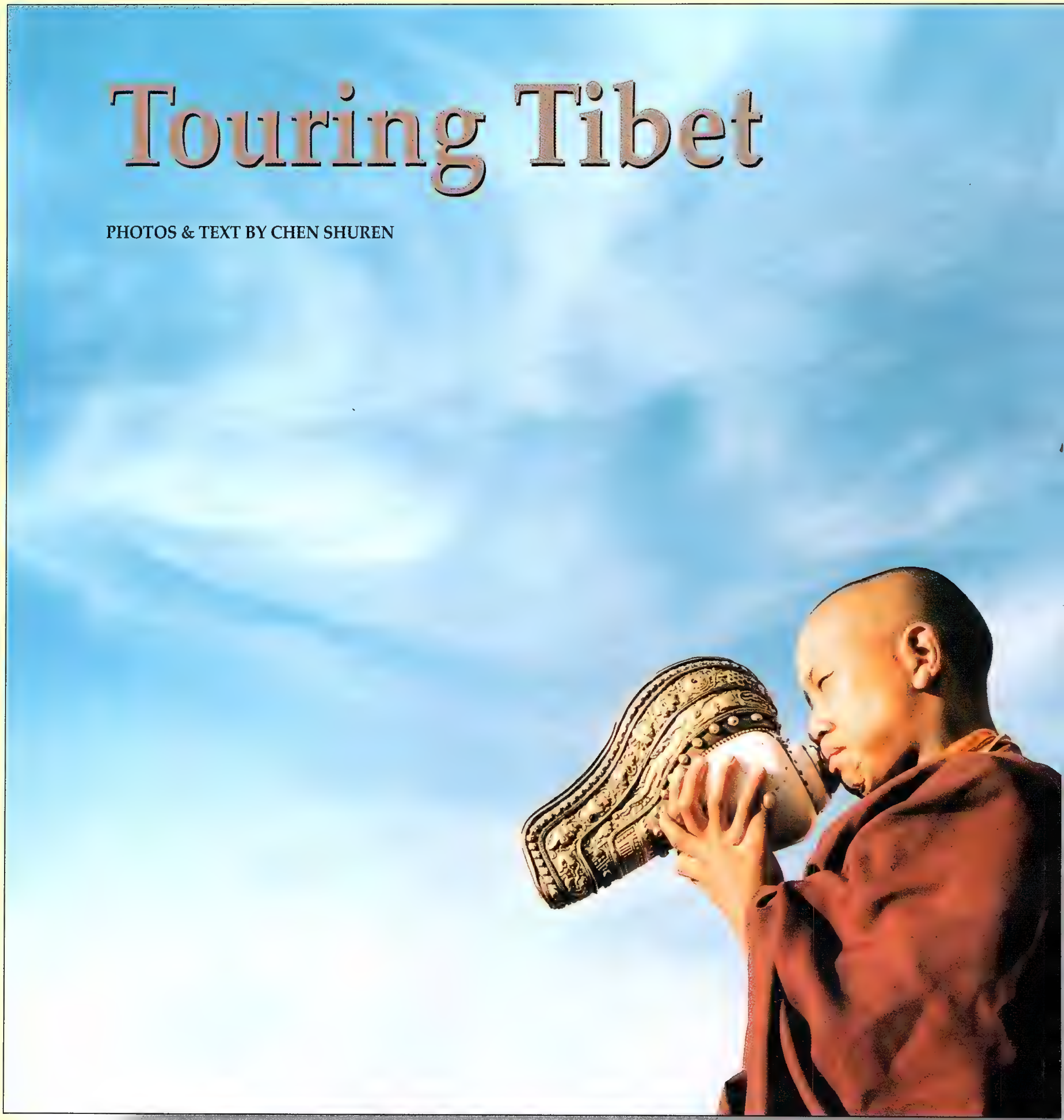
Touring Tibet

PHOTOS & TEXT BY CHEN SHUREN



In the past when I saw photos of the Potala Palace and the snow-capped peaks of the Himalayas in Tibet, I felt enchanted by its mystery. I desperately wished to be there.

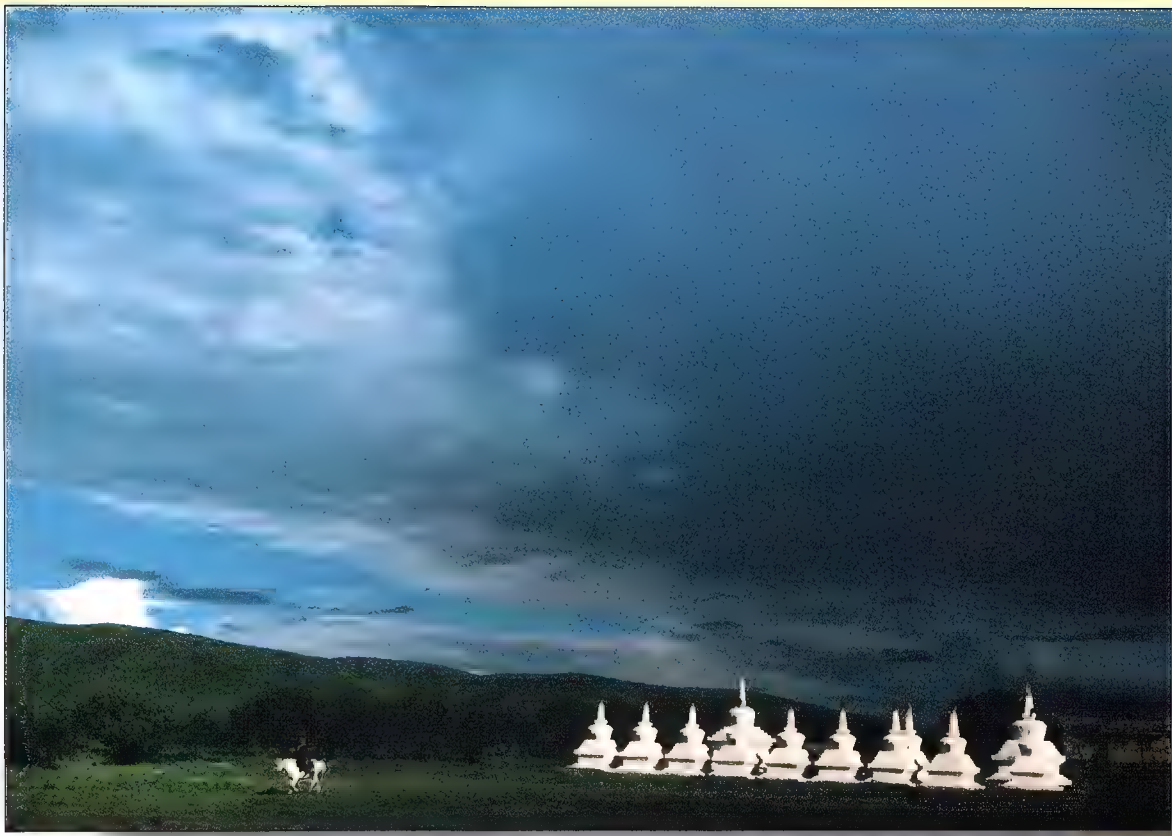
One day, finally, I succeeded in organizing a tour group and went to visit Lhasa, Shannan, Gyangzê and Xigazê, travelling extensively throughout Tibet. After my first visit, I was captivated by the place and went to tour there time and again. Each time I set foot on this fascinating plateau I was ecstatic. Perspiration poured down my forehead even though it was icily cold or snowing. With avid interest I shot the scenes one film after the other to cover my long-cherished wish. During these tours I got to know many things that existed only in Tibet, the roof of the globe. These superb, unique things left me with a deep and indelible impression.

In Tibet I took many photos wherever I went. Some were taken on the spur of the moment, some were snapshots of tourist attractions, and others were pictures I got through painstaking efforts; but all of them were my beautiful memories of Tibet.

Translated by Xiong Zhenru

An Advocate of Both Landscape and the Human

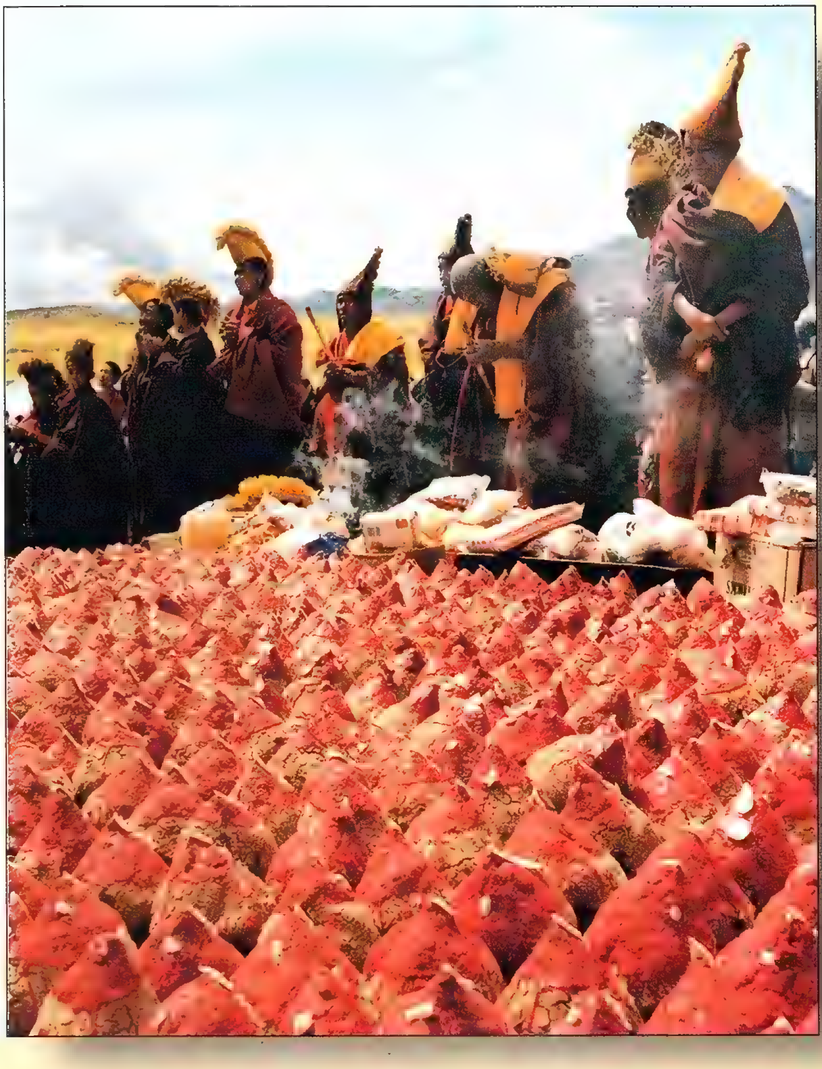
A landscape enthusiast should oot beautiful scenes that people ve not heard of or seen, with the irit and courage of an explorer. ost times, however, one must go th the same attitude to explore man events and customs that are so not known to people. The aim to bring out nature, society and ople all at the same time. *(Taken Sa'gya Temple)*



The Features of the Plateau

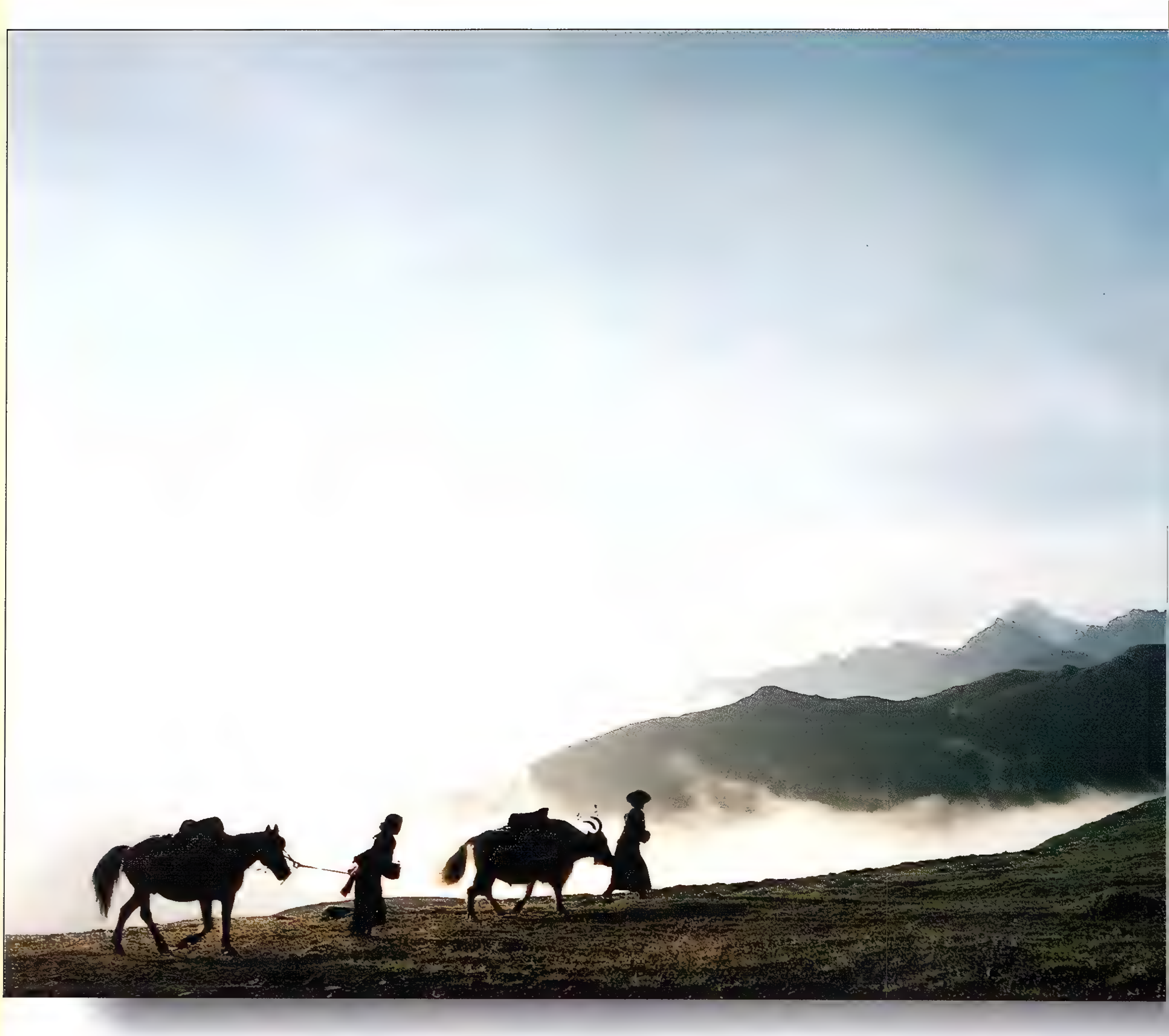
Tibet's highland scenery, national customs and religious features are episodes of the passage of time and space, landscapes ... even a mountain, a stone, a man, a horse, all rapture me. This is simply a paradise to tourists and photographers, but it is also a place difficult to reach.

On the Sichuan-Tibet Grassland, pagodas lie in a row under the dazzling sunlight, and a Tibetan is riding a horse slowly. Suddenly, dark terrifying clouds come pressing in. *(Taken on the Sichuan-Tibet Grassland)*



Offerings

Put a little amount of sugar into *qingke* barley flour, make the flour into *zanba* dough and then knead the dough into peach-shaped small "cuo", which are pointed top and round bottomed. Then dye the pointed top in red to symbolize good luck. After serving as offerings at the Buddhist ritual, these cakes are distributed to lamas, pilgrims or common people to eat so as to obtain blessing. *(Taken in Xigazê Region)*



Travel Extensively and Afar

In my view, it must be encouraged and valued to travel extensively; see more, experience beautiful images, and appreciate the greatness and magnificence of Nature so as to broaden one's vision and mind. When you are young, you must first go and temper yourself at difficult and remote places, say, start a tour in northern Sichuan, or have a visit in Tibet. Then, when you are advanced in years, you conduct some travels at the easier places where your health permits. The purpose of doing this is to prolong the dynamic years of your body, so that you can experience more of those things which you cannot get from books.

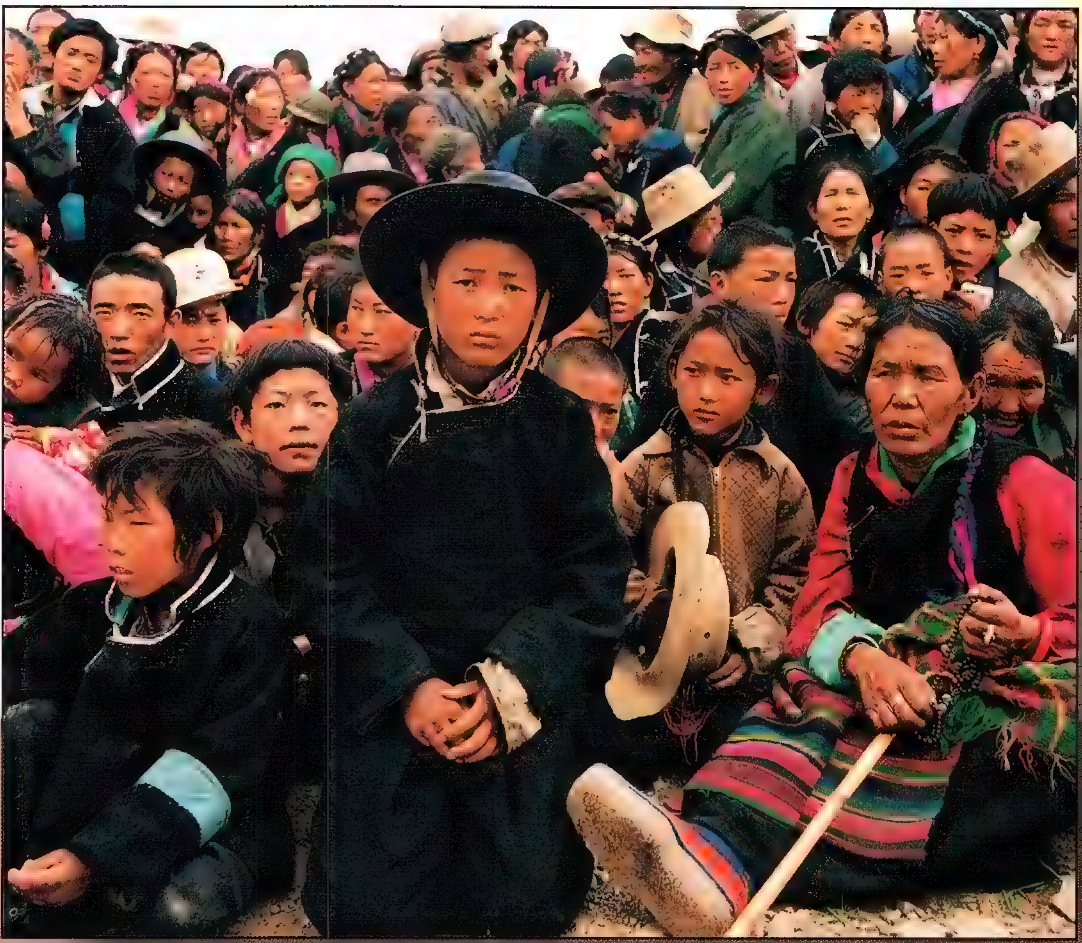
(Taken on the Sichuan-Tibet Highway)

The Fertile Qingke Barley Fields

The Shannan Region including Zêtang, Qonggyai and Nêdong is the real birthplace of Tibetan culture. It is here that appeared the first piece of crop field, the first palace, the first Tibetan king's tomb, the first temple (Samye Monastery) the first creator of Tibetan written language, the first collection of poems in Tibetan, and the first Tibetan opera. Golden flowers are seen everywhere, and green *qingke* barley crops grow in the fertile fields. How can tourists neglect Shannan Region when they tour Tibet? *(Taken in Shannan Region)*

A Boy's Worries

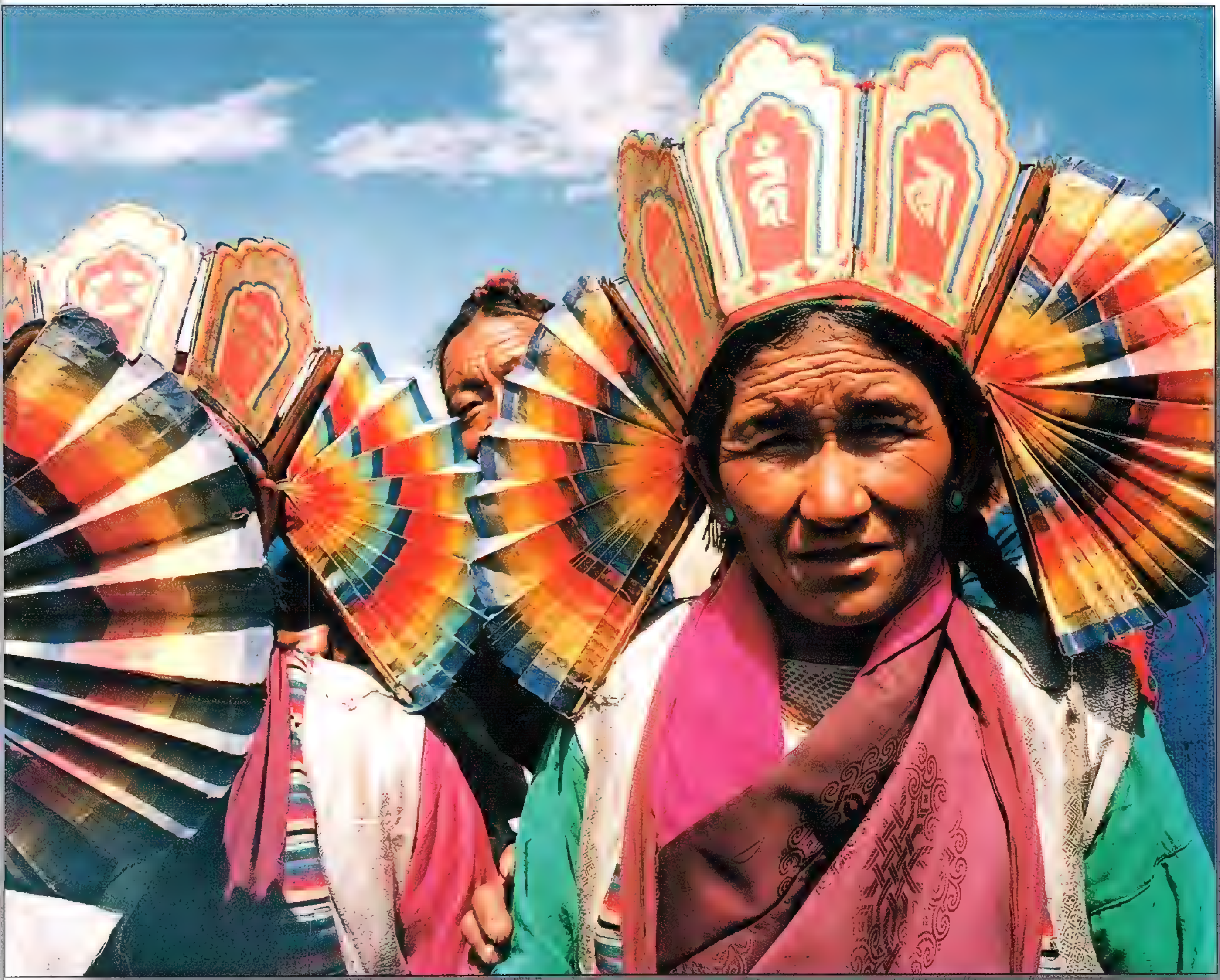
When I turned my camera to this Tibetan boy and the people around him, my heart began to beat fast: The scene before my eyes was a hundred percent godsend, a piece of art. This group of people, men and women, old and young, represent all living creatures of Tibetan society, each wearing a gloomy look on their faces. Their kneeling or sitting position suggest that they are piously waiting and praying for a better tomorrow. The main figure in the picture is the young boy. His prematurity seems to indicate the difficulty of life, and his blank eyes seem to ask: How shall I face the present and the future? *(Taken on the way to Xigazê)*



◀ At the Foot of the Highest Palace

The Potala Palace is the world's highest palace. It has been meticulously described through cameras by numerous Chinese and foreign tourists and photographers when they went to visit Tibet in the past. Is it really necessary to depict it through camera again? Or is it possible to make a breakthrough? Well, so long as you observe with your own eyes and keep travelling on your feet, you will find something new and novel from the ordinary.

Were all these designed and made by those native artists who lived in the shabby houses at the foot of the Potala Palace, through long years of efforts? *(Taken in front of the Potala Palace)*



◀ Completely Devoted

Why are the Tibetan people so devoted to religion? I have visited many Tibetan temples and taken many snapshots about the life of lamas, with the hope to find an answer for that question.

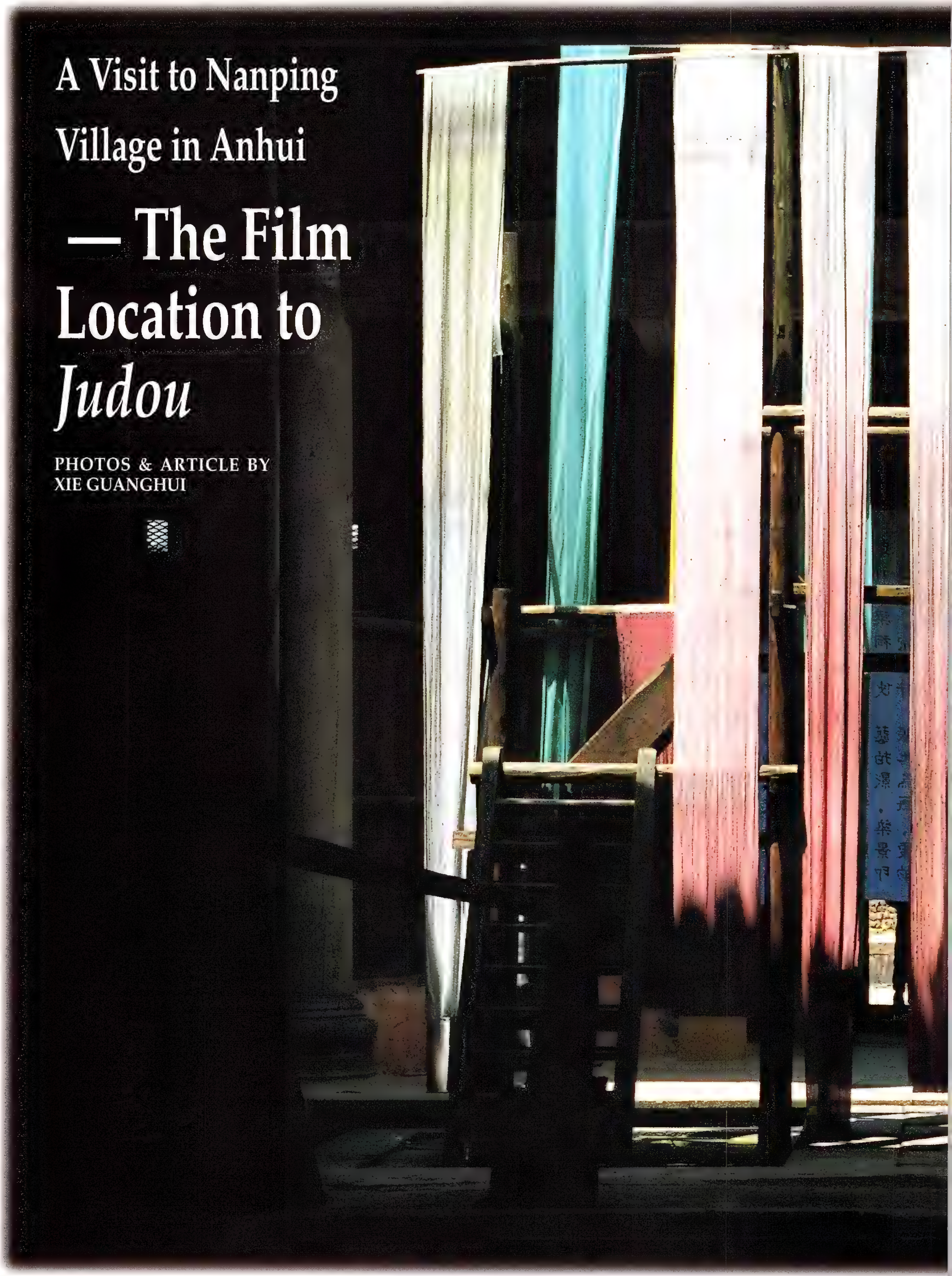
At the corridor of monks' dormitory at the Samye Monastery, the gentle voices of scripture chanting by little lamas are clearly heard. I feel that religion has become a part of their life. Although these little lamas are not born religious believers, they at least have begun to learn chanting scriptures when they are very young. As time goes by, they become accustomed to religious life. *(Taken at Samye Monastery)*

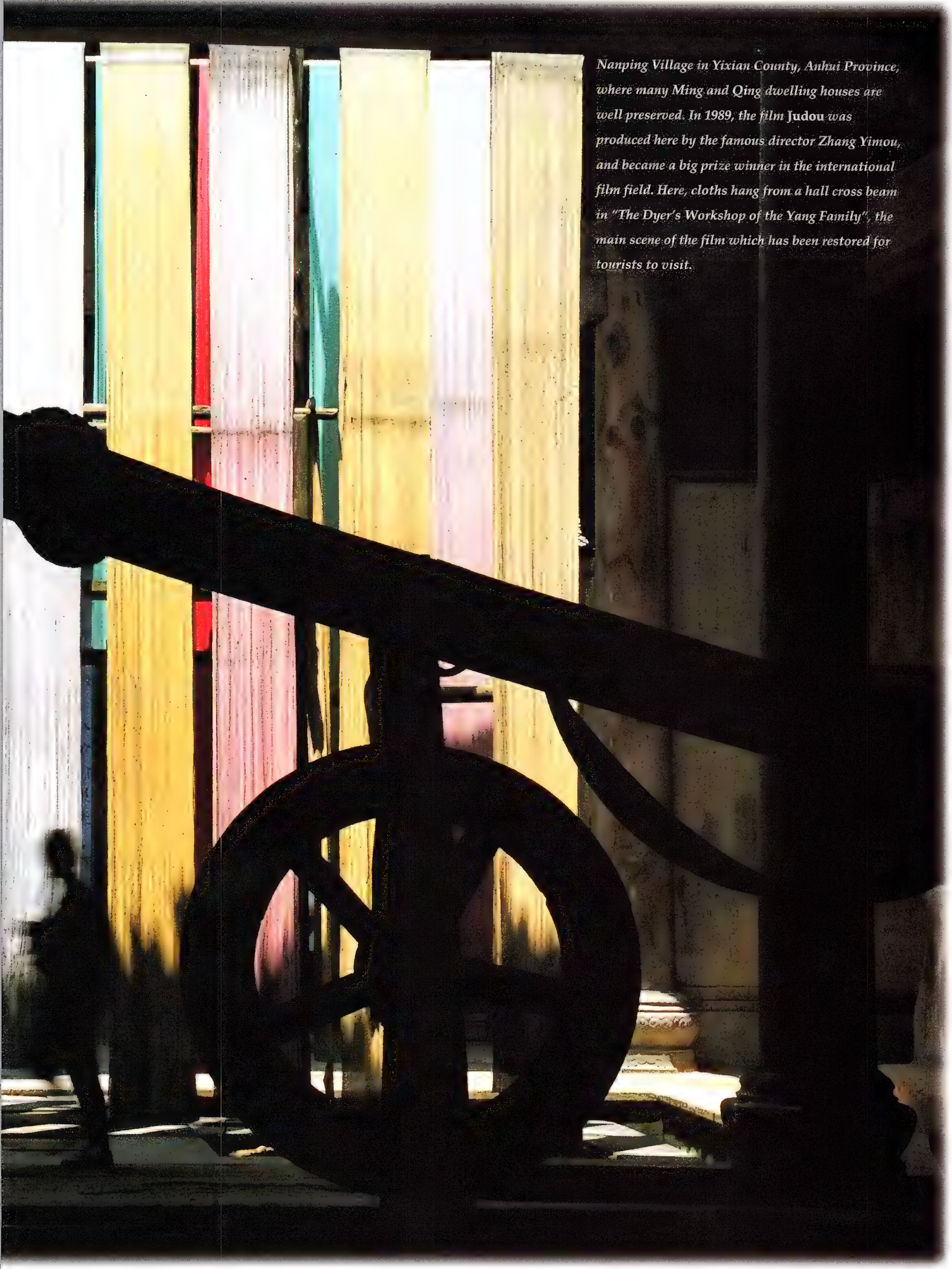
The Customs of the Tibetan People

In Tibet, the cold severe weather and vast expanse of land is an awesome experience, but the religious customs and habits are a mysterious and strong stimulus for any would-be visitor. This is the world's highest land above sea level, where there is wilderness as well as mystery and beauty. The natural beauty of the mountains and rivers, permeates a sense of love and harmony in the relationship between people and nature. Anyone who sets foot or decides to live on this land will be fascinated by Tibet and the rich customs of the Tibetan people. *(Taken in the suburbs of Lhasa)*

A Visit to Nanping Village in Anhui — The Film Location to *Judou*

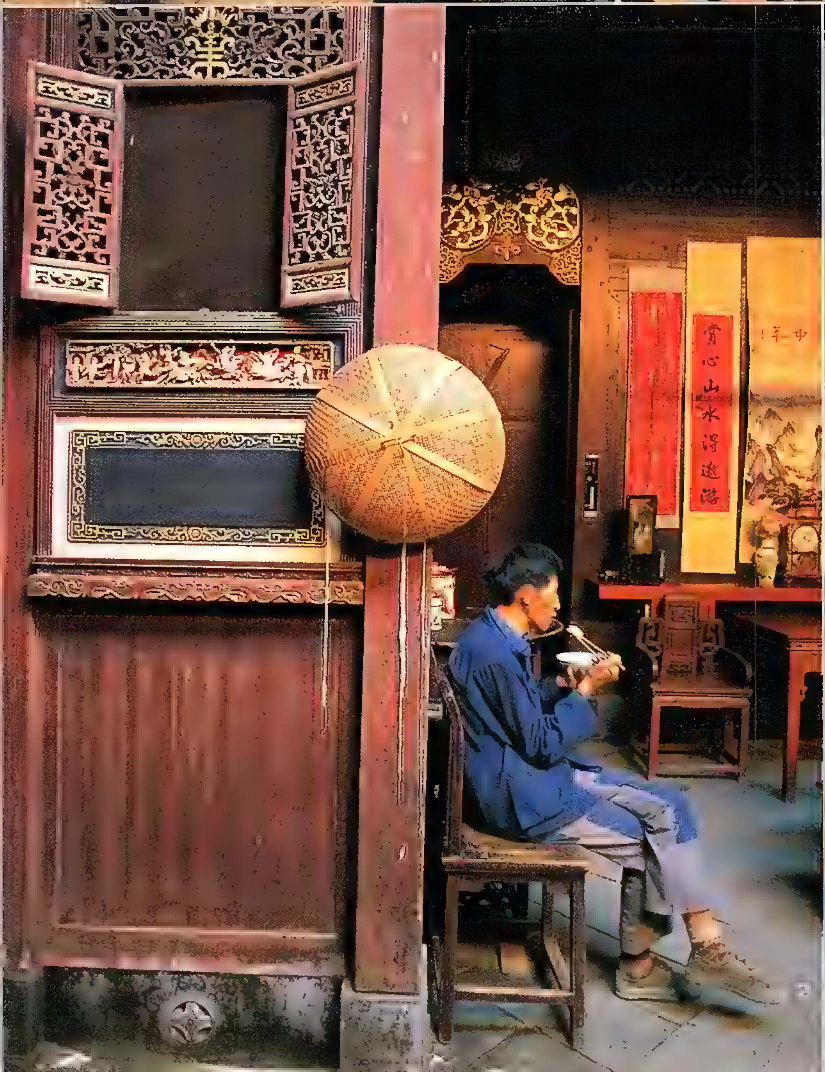
PHOTOS & ARTICLE BY
XIE GUANGHUI





Nanping Village in Yixian County, Anhui Province, where many Ming and Qing dwelling houses are well preserved. In 1989, the film **Judou** *was produced here by the famous director Zhang Yimou, and became a big prize winner in the international film field. Here, cloths hang from a hall cross beam in "The Dyer's Workshop of the Yang Family", the main scene of the film which has been restored for tourists to visit.*

南屏葉氏族譜


賞心山水得遨遊

Two years ago when I went with admiration to visit Nanping Village in Yixian County, Anhui Province, where the film *Judou* directed by Zhang Yimou was shot, I discovered that the ancestral temple of the Ye Family was empty. The villagers told me that after the shooting of *Judou* was over, all the scenes and properties were removed. A few days ago, a friend who returned from Nanping Village brought back the news that the original scenes of the film *Judou* had been restored in the village.

I reached Yixian county town by bus. This is an ancient town over 2,000 years old, permeated with an atmosphere of simplicity and tranquillity. The whole county covers an area of 850 square kilometres, on which 3,954 old dwelling houses of the Ming and Qing dynasties are well preserved today. Specialists and scholars call this county "the epitome of Oriental culture" and "the museum of Ming and Qing houses", and people in the film circles regard it as "a natural film studio".

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Nanping Village

Nanping Village is four or five kilometres away from the county town. In the village there are eight ancestral temples or halls, among which the ancestral temple of the Ye Family is the largest. The director Zhang Yimou chose the largest ancestral temple as "The Dyer's Workshop of the Yang Family" in his film *Judou*. Ninety percent of the film's scenes were taken here in Nanping Village.

When I entered "The Dyer's Workshop of the Yang Family", the first thing that came into sight was a huge piece of white cloth which looked like a motion-picture screen hung from the cross beam of a hall. On the white cloth was written a brief introduction to the ancestral temple.

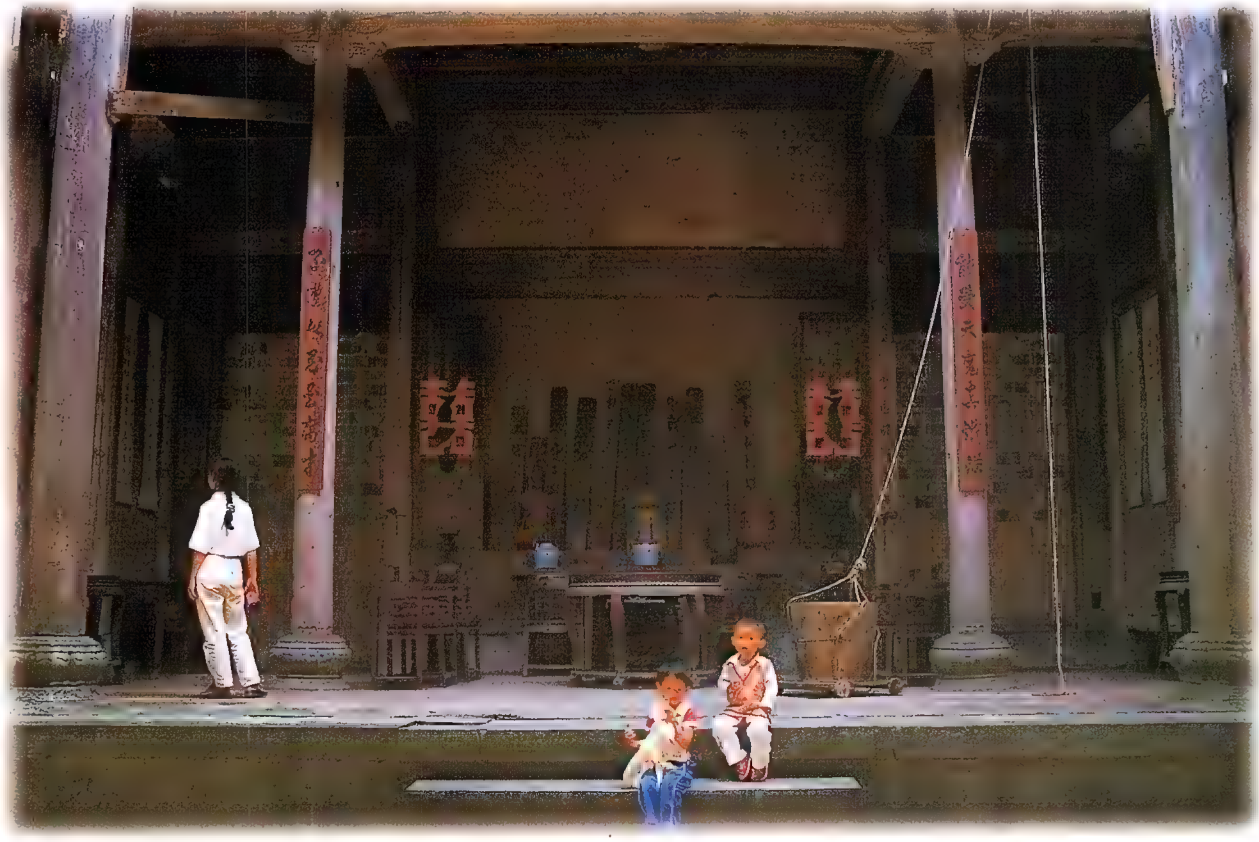
The ancestral temple, known as Xizhi (Sequence Recounting) Hall is about 520 years old, built in the Ming Dynasty and repaired and fitted up many times in the Qing. It occupies an area of over 800 square metres. Its gate tower has upturned eaves and a ridged roof. The beams are carved with patterns of ancient cooking vessels and precious vases. Originally, the ancestral temple belonged to the Ye Family, where members of the Ye Clan offered sacrifices to ancestors and held celebrations for happy events and rituals for the promulgation of rules and regulations. In June, 1989, the film *Judou* was made here and shot over two months.

After walking past the white cloth, I saw that the scenes and properties were restored as they had been for the filming. Before the shooting crew left, all the scenes were pulled down according to agreement. In 1992, after *Judou* was shown in the country, many people

. The ancestral temple of the Ye Family in Nanping Village was built in the Chenghua Reign (1465-1487) of the Ming Dynasty. Here, four villagers hold the enealogy of the Ye Family which chart the rise and fall of the Ye Clan.
. Most of the ancient dwelling houses in Nanping Village are Qing-dynasty buildings. The architecture is very elaborate; some of the houses are painted with atterns in gold.
. In winter people sit around a wooden fire bucket for warmth.
. A villager drying grain on the roof of his house
. Nanping Village has 72 small lanes. Visitors have a feeling of rural simplicity when they walk along these small lanes.

came in groups to visit Nanping Village. So, at the end of 1992, the Nanping villagers restored the original scenes of the film.

The restoration was no easy matter but luckily, Nanping Village possessed many skilled people. When the *Judou* shooting crew first came to the village, the screen designer hired six farmers for carpentry work, during the slack farming season to help with the screen designing. He left the farmers to do all the carvings and engravings. The farmers also helped Nanping Village to restore the scenes.



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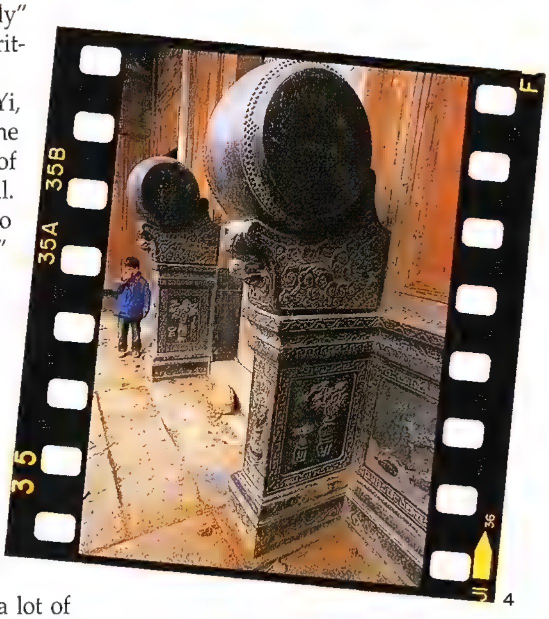
Today, a board bearing the inscription "The Dyer's Workshop of the Yang Family" was hung back on to the ancestral temple of the Ye Family. The inscription was written by an old man in the village.

After leaving "The Dyer's Workshop of the Yang Family", I went to see Zhang Yi, who played the part of Tianbai in *Judou*. When the shooting of the film began, the director Zhang Yimou chose several actors from Beijing, Shanghai and other parts of the country to play the part of Tianbai, but after trial shots none of them was felt ideal. Just as Zhang Yimou was desperate, he suddenly discovered a boy in the village who was quiet and looked rather stubborn. Zhang Yimou cried in delight: "He's Tianbai." This boy was Zhang Yi.

I met Zhang Yi on a Saturday afternoon. He was playing with several of his classmates at home. He was much taller than he had been in the film but still did not like to talk. When some visitors asked for permission to take photos for him at his home, he gladly agreed.

Nanping Village's 72 Lanes

At the home of Ye Runying who kept the genealogy of the Ye Clan, I obtained information on the village. He told me that the members of the Ye Clan numbered around 80 percent of the population in Nanping Village. Their ancestors immigrated from Qimen in the Yuan Dynasty (1271-1368). In the Ming and Qing dynasties, most of the villagers went to trade in timber and tea leaves in other provinces, and accumulated a lot of money. When they were advanced in years and returned home, they stinted no money in building large, luxuriant residences. Among over 300 dwelling houses left from the Ming and Qing dynasties, many had roofs with patterns traced in gold, and beams with carvings plated in gold. This project alone cost a large amount of gold. The Yangsheng (Health Preserving) Stream encircling the village at the entrance was where the rich merchants went fishing when they returned home to



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1. *In the beautiful Nanping Village the ancient brick bridge is a natural scene for film locations.*
2. *The Nanping villagers live on rice-growing. During the busy farming seasons, eveyone is out to work in the fields. They even bring their children along.*
3. *Eight ancestral temples or halls exist in Nanping Village. Inside them the ancestors' tablets are worshipped, and on important occasions clan members go there to offer sacrifices.*
4. *The stone engravings on the pillar bases of ancient house gates in Nanping Village are very exquisite and of high artistic value.*

enjoy their retirement, or to spend their holidays. By the end of the Qing Dynasty, the rich merchants lost their momentum, and Nanping Village declined.

Nanping Village has 72 lanes and 36 wells. Accompanied by my local guide, I visited Shensi (Prudent Thinking) Hall. It was a well-preserved Qing-dynasty building. Its outside appearance did not look very magnificent, but when I entered, I discovered the cross beams and ceiling were painted with patterns in gold. Beneath the beams were exquisitely carved supports, and between beams and pillars were carved wooden hangings. The stone column bases near the ground were engraved with designs of auspicious clouds drifting over billowing seas. The lattice windows revealed meticulous engravings of life-like figures, taken from scenes from popular classical dramas. The whole building combined brick engraving, wood carving, stone carving and painting. Visitors acclaimed it as the acme of perfection.

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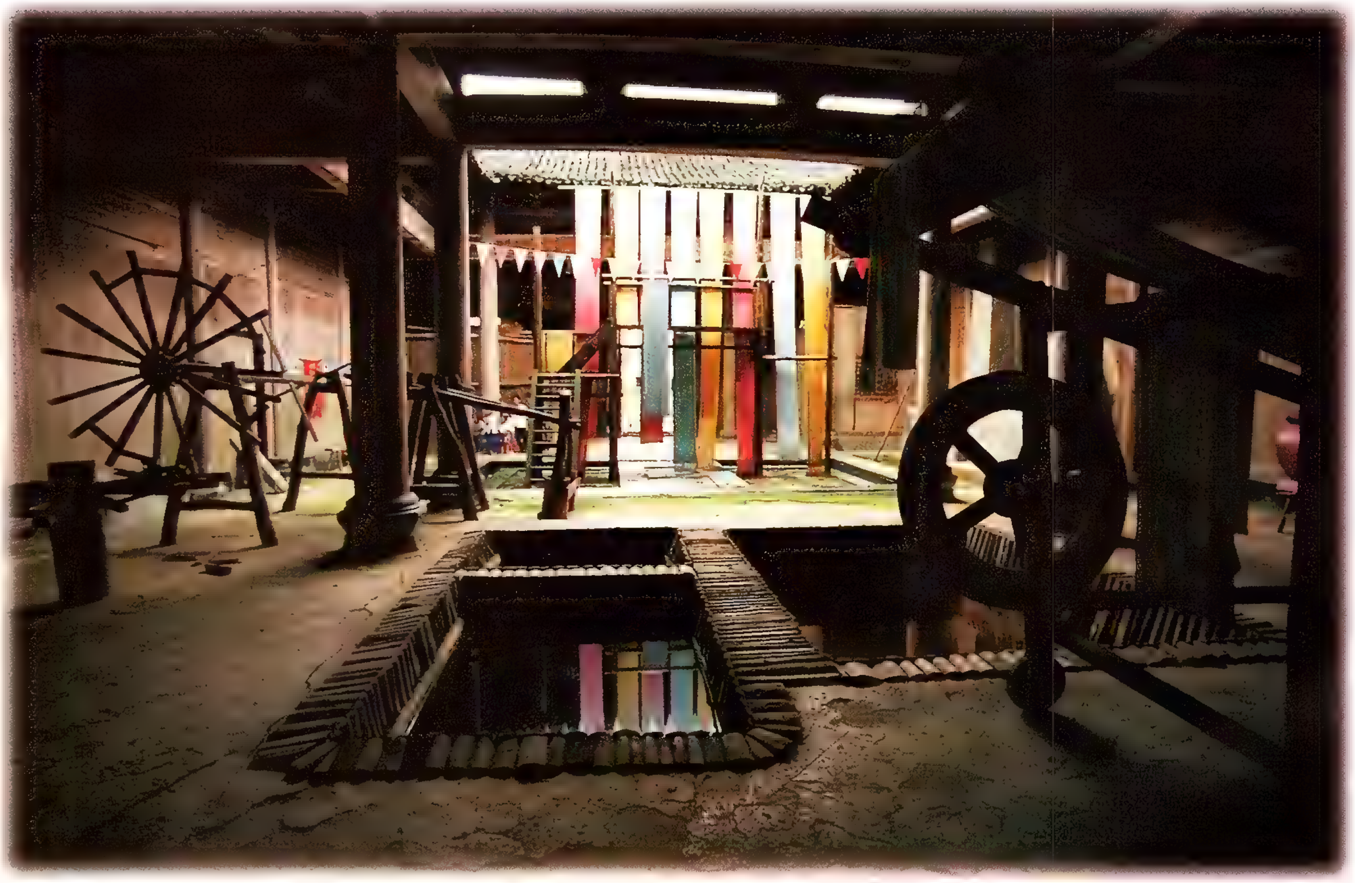
Lodging in an Ancient House for One Night

After leaving Shensi Hall, I visited a few ancient houses and found that in glass frames hung on the walls, local villagers had put photos of Zhang Yimou at the shooting ground of *Judou*. Ye Runying told me that in April, 1994, the Yixian County Tourism Bureau and his village had worked together to start a tour for the film-set of *Judou*. From there, the village management committee asked five or six households to be open for visitors. These households were given a ticket each time the guide took visitors there and shared out the income of the admission tickets according to a certain percentage at the end of the year.



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FUJI RD
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It was late when I walked out of the ancient dwelling houses. Being very inconvenient for me to go back to the county town, Ye Runying suggested I put up in an ancient house for the night. The house was a late Qing building. With some hesitation I entered into a room with a very high ceiling: An exquisitely-carved large wood bed stood by one side under dim light. It looked very comfortable. So, I gave up the idea of going back to the county town and stayed at Nanping Village for one night.

Translated by Xiong Zhenru

1. This simple and primitive room served as the bedroom of Yang Jinshan, the main male character of Judou.
2. Distant shot from "The Dyer's Workshop" scene revealing the sunken dying vats which were used dramatically in Judou *to portray the themes of betrayal, death and destruction.*
3. Here posing at home, Zhang Yi now an 11-year old pupil in the village primary school, played the part of Tianbai in Judou.

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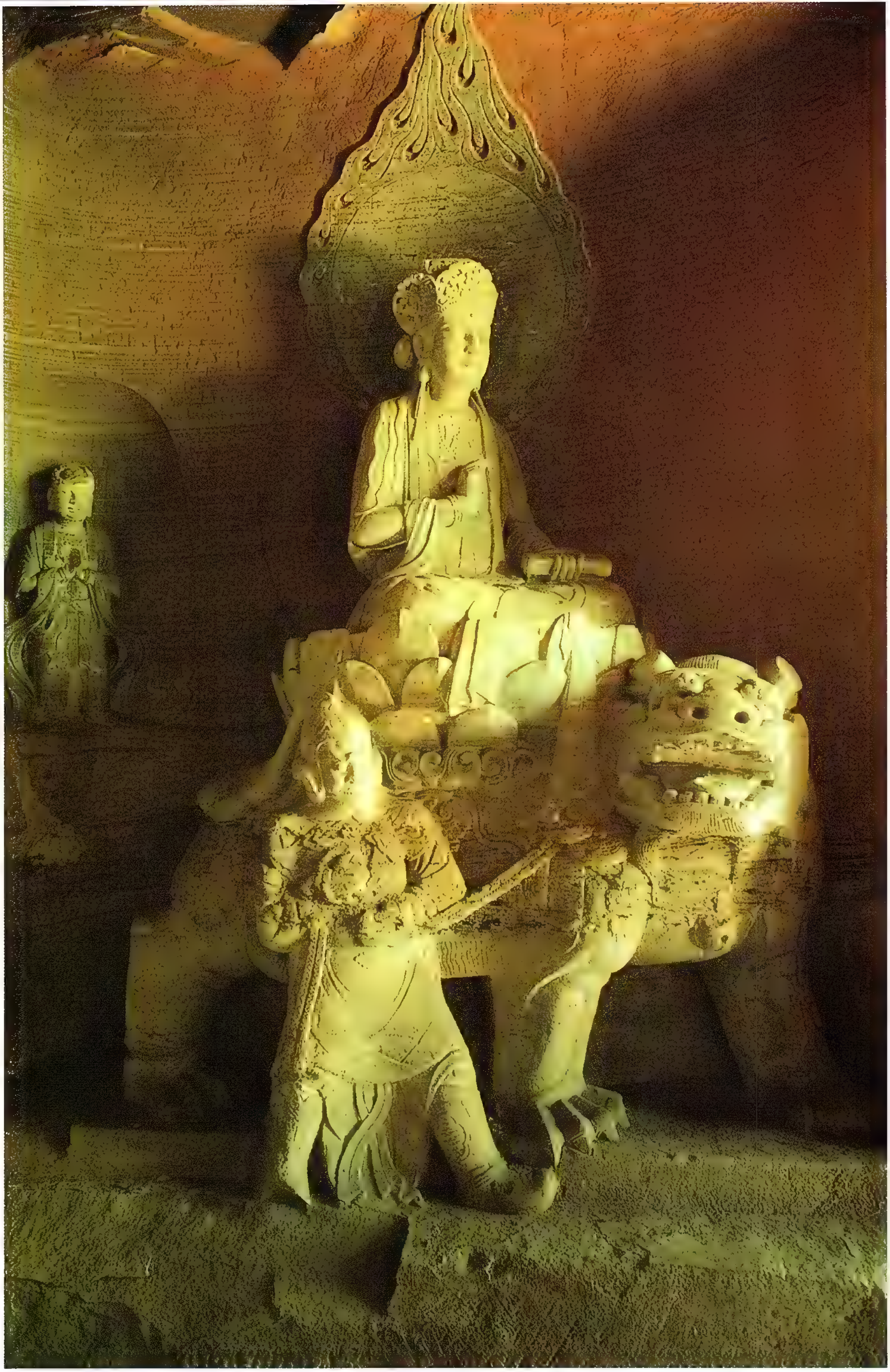


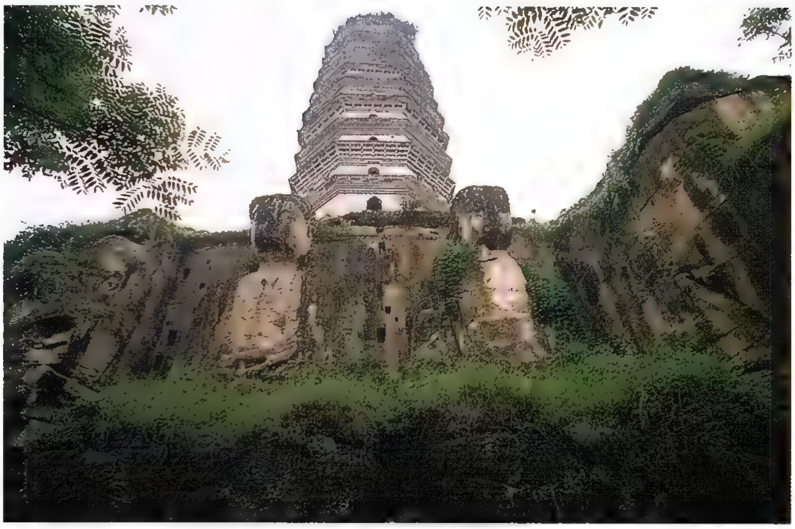
Manjusri, Bodhisattva of Wisdom (Cave 136, Mt. Beishan, Song) Manjusri, or Bodhisattva of Wisdom, is knowledgeable and has the gift of the gab. In this cave of the Wheel of Dharma, the Bodhisattva is personified as a powerfully built man, with half-closed eyes under knitted brows on lionback. Beside him stands his servant with ferocious almost vertical brows, round eyes and grizzled beard *(by Chen Fan).*

SPLENDID DAZU GROTTOES

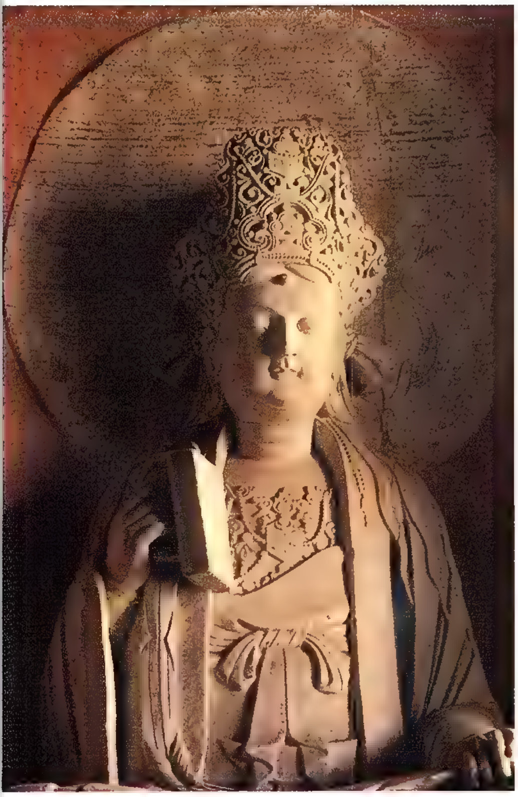
ARTICLE BY GUO XIANGYING

When Chinese grotto art is mentioned, the names Dunhuang, Yungang and Longmen instantly spring to mind. For historical and geographical reasons, the world knows so little about the equally splendid treasury of stone sculptures in Dazu County, Sichuan Province. It was not until the adoption of the open policy in the early 1980s that these sculptures started to gain the global reputation they deserve. Today, at least 500,000 flock to the county on a yearly basis, and no visitor can leave the place without being mesmerized by the sheer size and the sublimity of the Dazu school of Chinese stone sculpture, and the rich cultural implications behind it.

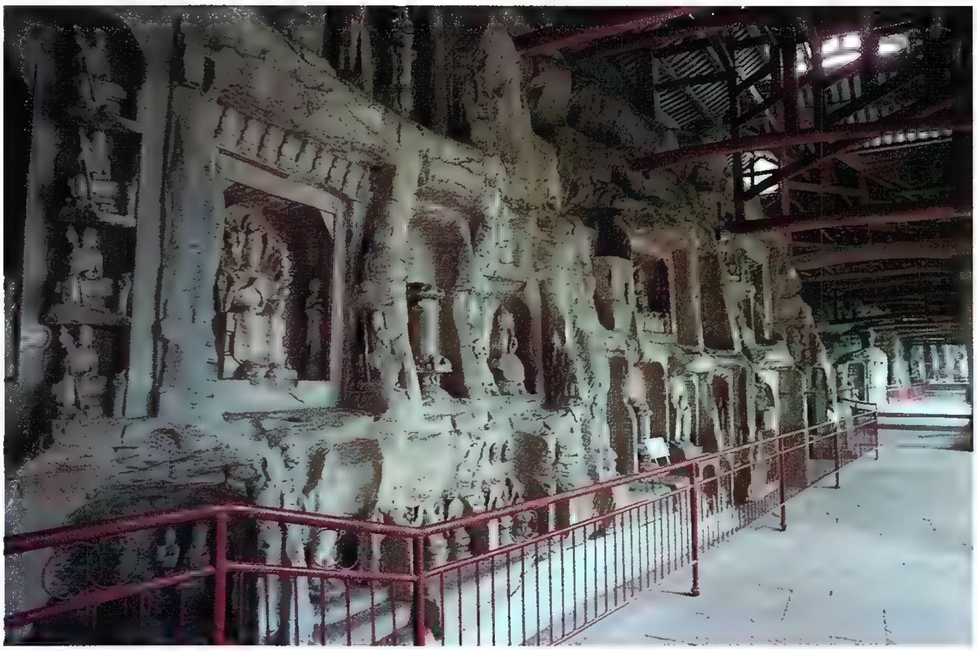
Situated in the centre of Sichuan 160 kilometres east of Chongqing and 270 kilometres west of Chengdu, the land of Dazu County is strewn with some 50,000 stone statues that date back to the Tang (618-907) and Song (960-1279) dynasties. About 80 percent of these were carved during the Southern Song Dynasty (1127-1279). Apart from a



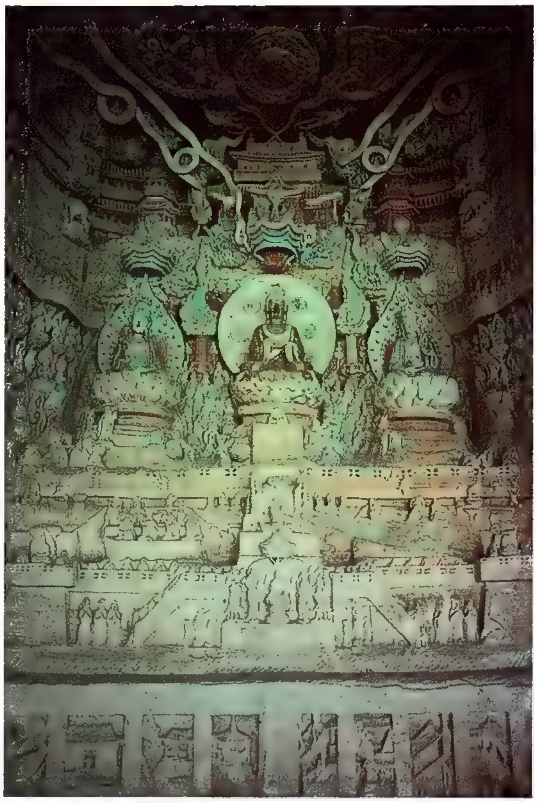
Treasure-Containing Pagoda (Mt. Beishan, Song) Standing atop the mountain on the other side of the Vale of Buddhas is the Treasure-Containing Pagoda (also known as Northern Pagoda) whose interior and exterior walls are imbedded with over 100 finely carved sculptures. The full-size statues hewn into the cliff at the foot of the pagoda have a sturdy appearance, and give the impression of singularly shouldering the weight of the pagoda *(by Chan Yat Nin).*



Goddess of Mercy Holds a Jade Seal in Hand (Cave 136, Mt. Beishan, Song) One of the four major Bodhisattvas in Chinese Buddhism, Guanyin or the Goddess of Mercy incarnates herself in the most unexpected of forms, in order to deliver the multitude of people from misery. This statue captures the goddess in one of her incarnations, sitting sedately with a jade seal in her hand, her facial expression bearing a faint touch of defiance. Her crown looks exquisite with the breath-taking minuteness of chiselled detail. What is even more astonishing about this work is the fact that, 800 years later today, none of the pearls carved into it has shown signs of decay *(by Li Daicai).*



The cliff surface of the stone arcade in Beishan Mountain is scooped into a beehive of caves and niches for an impressive number of 7,000 stone sculptures (by Chan Yat Nin).



A Scene Adopted from the Amatayurdhyana-Sutra (Cave 245, Mt. Beishan, Tang) A large collection of stone sculptures and colourful Nether world are housed in this cave regarded as a masterpiece representative of the Tang-dynasty art, portraying the pomp and pageantry of the Shangri-La.

Sitting in the centre of the cave against the backdrop of the Pure Land of the West, are the statues of the Three Saints of Shangri-La: Maitreya, Guanyin and Mahasthamaprapta. They are flanked on both sides by a team of Bodhisattvas, an audience of worshippers and a band sitting in front of them.

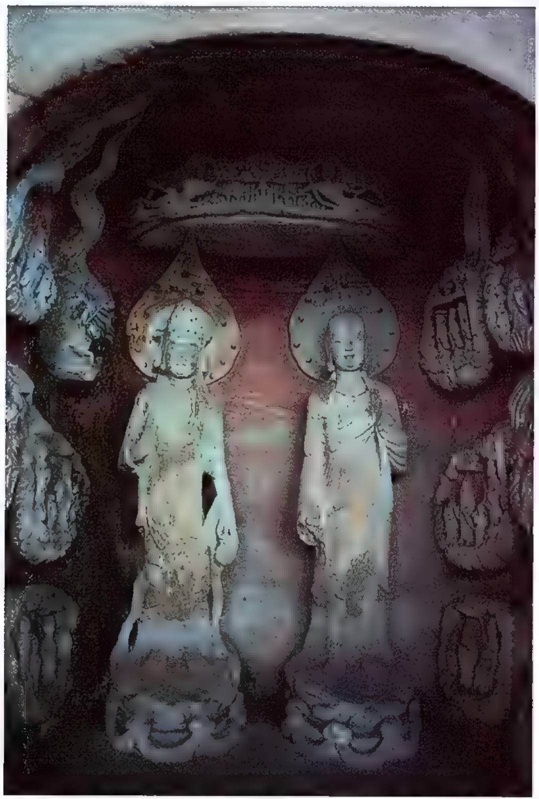
The lintel and pedestal of the shrine are covered with paintings inspired by the Buddhist story of Prince Ajatasutru. *(by Chan Yat Nin).*

rich wealth of Buddhist statues, this immense sculptural collection also includes all the deities in the pantheon of Taoism. The immortals of Confucianism, rarely seen in other schools of grotto art, have also niches carved out in Dazu.

Of the 74 grottoes in Dazu, the Beishan and Baodingshan grottoes are protected as national class cultural relics, and Shizhuanshan, Shimenshan, Miaogaoshan, Shuchengyan, Nanshan and Duobaota as provincial level cultural relics. The numerous stone sculptures have earned Dazu County the name, Land of Stone Sculptures.

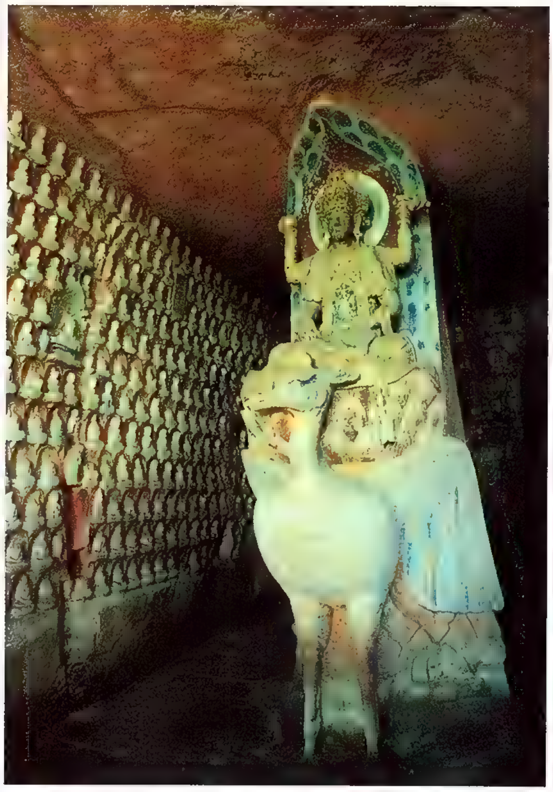
The Dazu stone sculptures bear distinctive hallmarks of the age in which they were wrought. During the Song Dynasty the Confucian school of idealist philosophy came in vogue and the ideas of Confucianism, Buddhism and Taoism mingled and interacted with each other on an unprecedented scale. Under the ideological and aesthetic influences of the time, the art of stone sculpture acquired a style which was different, in temperament and imagery, either from the style of the Northern and Southern Dynasties (420-589) which emphasized flamboyant and defiant manliness, or from the Sui (581-618) and Tang styles devoted to gentle-looking high officials and noblemen. No matter what style, the Dazu sculptures of celestial beings were, as a rule, designed to capture a supernatural and detached quality through images which are both elegant, noble and yet feminine with their themes enriched with scenes from the mundane world. Whether in content or form, the Dazu school stone sculpture is more indigenously Chinese than any other genres of Chinese art of its time.

During an inspection tour of the county in the spring of 1945, a team of famous Chinese scholars headed by Yang Jialuo were so impressed by what they had seen that they listed Dazu with Yungang in Shanxi and Longmen in Henan as the "Three Foremost Grottoes of China". They also argued that Dazu stood comparison with the Scripture-Enshrining Cave of the Dunhuang Grottoes in Gansu. Since then Chinese academic circles have regarded the Dazu sculptures as a typical example of late stage Chinese grotto art.



Ksitigarbha with a Pearl (Cave 253, Mt. Beishan) Ksitigarbha is one of the four major Bodhisattvas in Chinese Buddhism. The statue captures Ksitigarbha on an inspection tour of Hell in the company of Dao Ming, his faithful disciple. In his hand the Master of the Kingdom of Death holds a glistening pearl to help him see the way and differentiate good from the evil.

There is a sense of slow motion in the statue's gesture where movement slowly exudes from flowing lines, delicately cut into the drapery *(by Chen Yat Nin).*



Cave of Bodhisattva Maurya (Cave 155, Mt. Beishan, Song) Bodhisattva Maurya is none other than Emperor Asoka, grandson of the founder of the Maurya Dynasty of India. After Asoka unified India, he established Buddhism as the state religion. For this he is revered by posterity as Bodhisattva Maurya. The statue, in the image of an aristocratic young man, is wrought in the form of a pillar that stands in the centre of the cave with a footpath hewn around it *(by Chen Fan).*

Beautiful Images in Beishan Grottoes

Beishan is a mountain situated two kilometres from the seat of Dazu County. The stone cliffs on its four sides are studded with grottoes which are centred around what is called "Vale of the Buddha". In was the site of Yongchang Village, an army garrison-granary combined in one, during the twilight of the Tang Dynasty when local officials, monks and nuns started chiseling and hewing statues into the rock faces. However, it took more than 250 years, which spanned the Five Dynasties (907-979) and the Shaoxing reign (1131-1162) of the Southern Song Dynasty, for the grottoes to grow to its present dimensions.

The Vale of the Buddha, 500 metres in length and seven metres in height, is a veritable beehive of 290 cave temples in honour of Sakyamuni, Avalokitesvara (Guanyin, or Goddess of Mercy), Ksitigarbha (Guardian of the Earth) and Bhaisajyag (Guardian of Health). Every statue in the vale is a paragon of the refinement of

Tang-dynasty sculpture, and the figures look sedate in simple drapery that hugs richly sculptured bodies. The statue of Vairocana in Cave 5 is carved in the classic image of a stalwart and gallant warrior. The Goddess of Mercy in Cave 10 is a slim and graceful maiden with a lotus flower in hand, her figure faintly visible through an ethereal layer of drapery. No caves in this site, however, can match Cave 245 in the artistic excellence of Tang-dynasty stone sculpture. Jostling with one another in the cave are the statues of the 650 characters told in the Buddhist scripture Amitayurdhyana-sutra, with figures and scenery arranged skilfully to reflect the appropriate time and setting.

Cave of the Wheel of Dharma (Cave 136, Mt. Beishan, Song) The octagonal Wheel of Dharma which is the centrepiece of Cave 136 symbolizes the omnipotence of the Dharma, the doctrine of the Buddha. The three walls of the cave are lined with more than 20 stone sculptures. The statues of the Rosary-Reading Guanyin, the Guanyin of the Sun and the Moon, and Samantabhadra are arranged along the right wall of the cave *(by Su Yang).*

Many statues of the Beishan Grottoes were done during the Five Dynasties. Enshrined in shallow cave-stalls they are disfigured and crumbling, yet in their decay there is still something touching and pleasing about them. Small and exquisite, they are cast in a hundred and one postures, with vestures more elaborately chiseled than those of previous dynasties.

Distinctly Chinese-looking images, graceful and well-proportioned body contours, and rich ornamental tracery are the hallmarks of Song-dynasty sculptures which dominate the Beishan Grottoes. Figures and equipage, cast in images and shapes in a twilight zone of likeness and unlikeness, these statues are lively and enchanting.

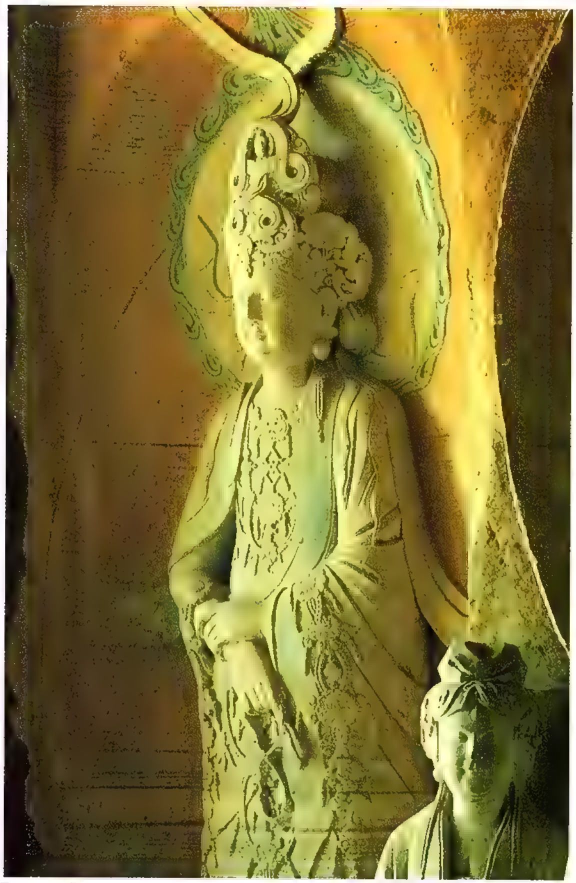
The Beishan versions of the Goddess of Mercy are perhaps one of a kind. The "Rosary-Reading Guanyin" is the single reason for the reputation of Cave 125 as the best of all Beishan Grottoes. Slim and with a shy expression on her chiseled face, the goddess has the body of a dainty maiden gazing into the distance with her back leaning sideways against the cliff face, and appropriately she is called "Guanyin of Shyness". Equally charming, though rendered in a different approach, is the "Guanyin Standing by the Moonlit Riverside" in Cave 113.

Cave 136, or Cave of the Wheel of the Dharma, stands out as the largest and most splendid on the Beishan Mountain. Built in 1142-1146 during the Southern Song Dynasty, it is still in perfect condition. Its centrepiece is an octagonal wheel, which symbolizes the omnipotence of the Dharma, the Buddhist law. The 20-odd stone statues that line the three walls of the cave look different from one another but all of them share the same elaborate beauty of sculptured detail. The statue of Samantabhadra, or Bodhisattva of Wisdom, stands on the right side in the image of a beautiful Chinese woman, whose elegance is suggested through her slim form and quiet, affable demeanor. By contrast, the servant standing in her attendance is cast in the image of a powerfully built, boorish man. Facing the Bodhisattva of Wisdom, on the left side is the statue of Manjusri in the image of a handsome man with wisdom. The two sculptures of Guanyin standing opposite each other by Manjusri's side are also of superb workmanship. The stone wall of the cave is festooned with exquisitely detailed tracery which never fails to draw admiration even from the casual spectator.

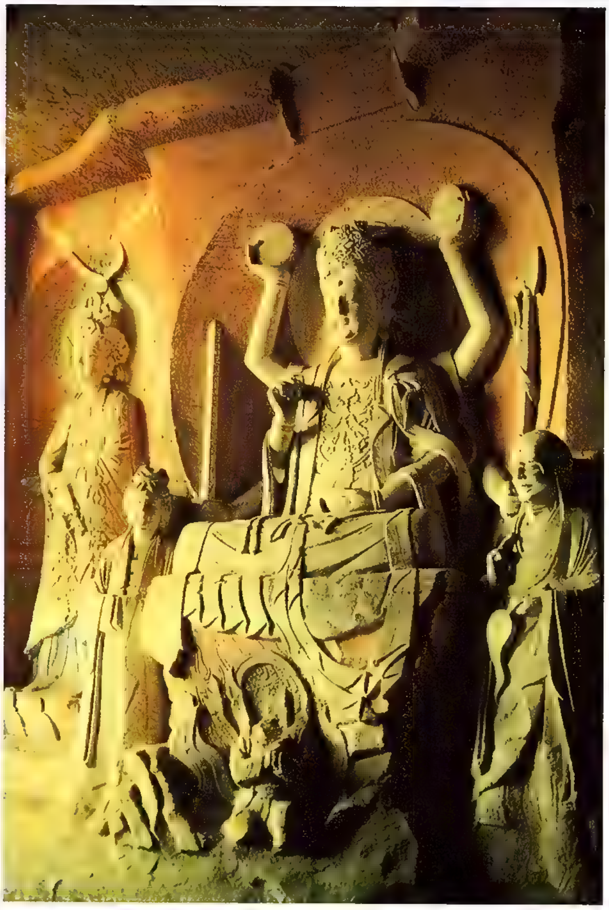
There is no lack of fine examples of Song-dynasty sculpture in the Vale of Buddhas. These include the statue of Amtayus in Cave 155, Ksitigarbha in Cave 177, the Angel in Cave 130, and the group statues telling the incarnate of Maitreya in Cave 176.

Baoding Mountain and Vale of Buddhas

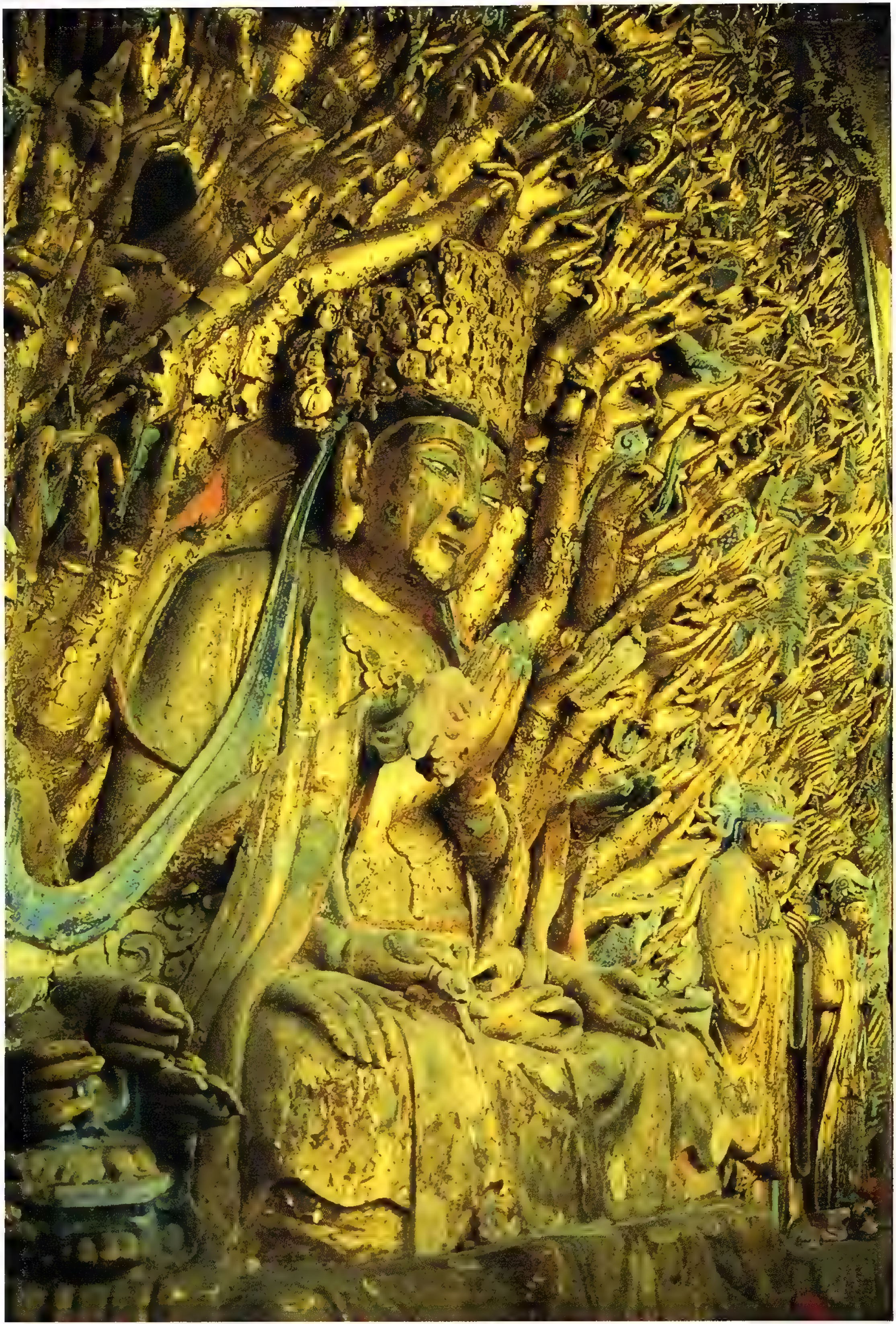
With its deep ravines and imposing temples, Baoding Mountain was a sanctuary of Esoteric Buddhism founded by the famous monk Zhao Zhifeng during the 1179-1249 period in the Southern Song Dynasty. Within



Rosary-Reading Guanyin (Cave 136, Mt. Beishan, Song) In creating this masterpiece, elaborate and simple chisel strokes are deftly alternated and the density of lines well-adjusted. The smooth, tender texture of the female face is set in sharp relief by the crown which is encrusted with elaborate tracery, and by her body draped with what looks like clusters of pearls *(by Li Daicai).*



Guanyin of the Sun and the Moon (Cave 136, Mt. Beishan) The well-chiseled features of the Guanyin of the Sun and the Moon is characterized by plump cheeks, a high nose, and tiny mouth under limpid eyes. The elderly man who stands to her left looks respectful and submissive, as if lost in a reverie; the lady to her right bears an elegant and poised air *(by Zhang Wengang).*



Guanyin with a Thousand Hands (Cave 8, Mt. Baoding, Song) Generally a Guanyin is portrayed in the possession of scores of hands and eyes, but the one in the Pavilion of Great Sorrow is rare in that it has 1,007 hands which extend to cover a rock face of 88 square metres. The religious instruments, weapons, melons, fruit and grain-ears held in these hands combine to form a picture of unmatched liveliness and splendour *(by Zhang Wengang).*

a circumference of 2.5 kilometres, as the record goes, Zhao had Buddhist statues carved in caves that studded all the mountain cliffs, scandalizing the imperial court and the public alike with the pomp and throng of the project. Zhao eventually turned Baoding Mountain into a Buddhist mecca second only to the holy Mount Emei.

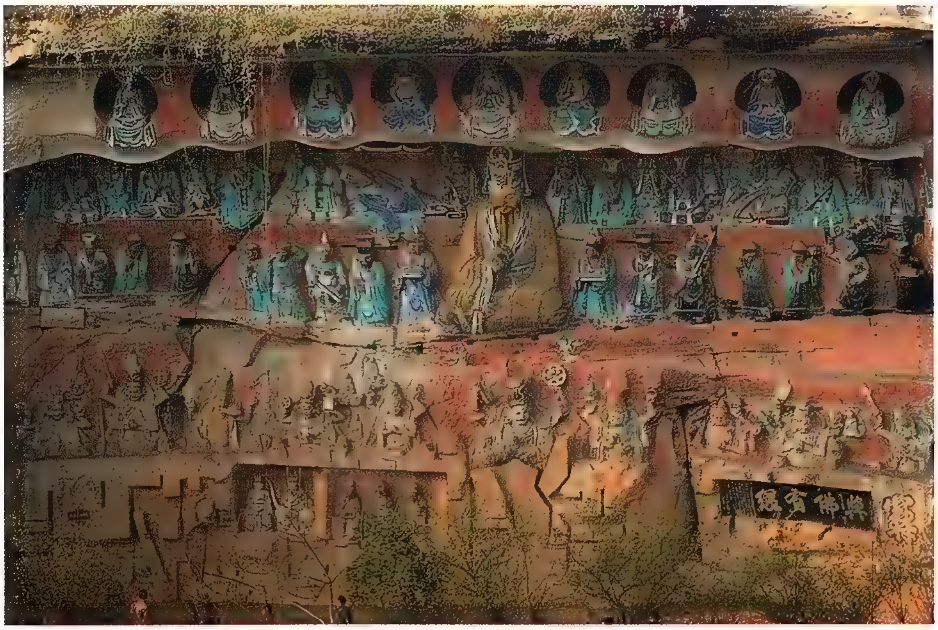
The Vale of Buddhas, the centrepiece of the Baodingshan Grottoes, takes the shape of a giant "U". Its eastern, southern and northern cliffs, standing more than 10 metres high, were scooped into caves laid out in a picturesque manner and enshrined with the likeness of numerous Buddhas. As the record says, "The vale is strewn with about 10,000 Buddhist statues, big and small, looking either benevolent or ferocious; not a single deity of consequence mentioned in Buddhist scriptures is missing at this site." Entering the Vale of Buddhas from the centre of the southern cliff, one sees statues of the guardians of the law, the six cycles of samsara (transmigration), the three sages of the Huayan Sect and the Guanyin with a thousand hands in the eastern section of the southern cliff. Sculptures which trace the course of Sakyamuni's transition towards Nirvana in the eastern cliff can also be seen, and the statue of Asoka, Vairocana's prayer hall. There are images derived from the Buddhist scripture on parental love and the Amitayurdhyana-sutra, and the site where Reverent Liu read prayers on the northern cliff. The western section of the southern cliff features the holy cow grazing ground, the Cave of Meditation and the statue of Zheng Jue, a well-accomplished Chinese monk. All these sculptures are connected with one another like a serialized picture-story book, something rarely seen in other Chinese grottoes.

Ingenious conceptions and impressive sights highlight the

The Buddha's Terrifying Persona (Cave 21, Mt. Baoding, Song) Cast in one of his more terrifying aspects, the Buddha in this cave wields a religious instrument in one hand and a weapon in the other *(by Su Yang).*

sculptures in the Vale of Buddhas. Manjusri, one of the three saints of the Huanyan Sect, dons a close-fitting mantle carved in fluent lines all the way down to the toes. Through the ingenuity of the sculptor, this mantle is used to reinforce and support the Manjusri's two hands which carry a stone pagoda weighing 500 kilogrammes. Impressively, for 1,000 years this statue has remained intact seemingly to defy both gravity and damage. In the Pavilion of Great Sorrow, the Goddess of Mercy has 1,007 gilded hands that extend in a way reminiscent of a phoenix's spread tail plumage; the statue alone occupies a hundred square metres of the cliff face. In "The Buddha's Final Nirvana" carved on the eastern cliff, the statue of Sakyamuni lies sideways with his feet tapering off into the corner of the southern cliff and his right shoulder submerged in the ground. A unique balanced sculpture, this half-revealed image diverts the eye away from the otherwise narrowness of the site to the vast space around it. A natural brooklet that flows at the corner between the eastern and northern cliffs is incorporated into the sculpture "The Birth of Sakyamuni", so that true to Buddhist literature description, the newborn baby is constantly bathed in water flowing gently from the mouth of a dragon. At the top of a cliff stands Reverent Liu's Prayer Hall, a structure with statues arranged on three floors that protrude from the rock face so that the spectator standing on the ground is able to get a good view of them.

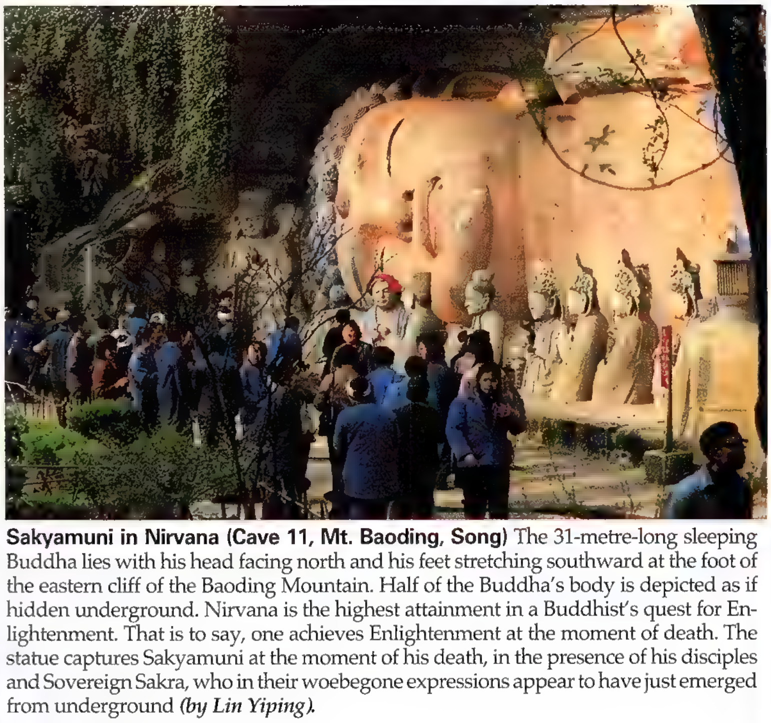
A bird's-eye view of the Vale of Buddhas in the Baoding Mountain (by Lin Yiping)


Reverent Liu's Prayer Hall (Cave 21, Mt. Baoding, Song) Hovering at a height of more than 10 metres atop the northern cliff of the Baoding Mountain, Reverent Liu's Prayer Hall is an imposing structure with its three floors protruding from the rock face. The image of the sage is carved in the form of a gilded huge statue. Liu, an ascetic of esoteric Buddhism, was a native of Sichuan Province who had acquired a large following during his lifetime in the late Tang Dynasty. The murals inside Cave 21 depict how he strove for Enlightenment by practising extreme mental and physical austerities as breaking his arms, gouging out his own eyes and cutting off his ears. The scenes of his austerities are portrayed in the 10 pictures with detailed narrations on the two side walls of the cave. The ground floor of the structure is enshrined with the statues of the Buddha in 10 ferocious-looking forms *(by Lin Yiping)*.

There is something unusually lifelike about the Vale of Buddhas. A group of 11 sculptures, for example, eulogize parental love through vivid images and such commonplace scenes as pregnancy, labour, breastfeeding, bathing and washing.

The "Grazing Ground of the Holy Cows" derives its theme from the Chan Sect of Chinese Buddhism which compares the cow to man's heart. Spread out in the shade of trees by a mountain stream are the sculptures of 10 cows: galloping, lying in serenity, drinking by the stream, or grazing at the foot of the cliff, and herdsmen wielding whips rein in the animals, gossiping to each other, or are poised to play the flute — renders every element of this monumental work into a touching instance of liveliness. Locals have fondly nicknamed "Grazing Ground of the Holy Cows" to "Prayer Hall of the Holy Cows" or, "Terrace of Cows". Strolling down the Vale of Buddhas the tourist should not be surprised to find himself suddenly in the midst of workers, merchants, literati, fishermen, firewood collectors and farmers of an age long past.

The unknown sculptors' imaginations found rich and varied expression in the works that crowd the Vale of Buddhas. The Pure Land and the Hell, both realms in the Buddhist world, are given apt descriptions through the clever labour of the chisel, and the Shangri-La depicted in the Amatayurdhyana-sutra comes alive in larger-than-life sculptures — Apsaras flying amidst the clouds, and chubby, lovable children sitting sedately, or wrapped in lotus flowers.


Sakyamuni in Nirvana (Cave 11, Mt. Baoding, Song) The 31-metre-long sleeping Buddha lies with his head facing north and his feet stretching southward at the foot of the eastern cliff of the Baoding Mountain. Half of the Buddha's body is depicted as if hidden underground. Nirvana is the highest attainment in a Buddhist's quest for Enlightenment. That is to say, one achieves Enlightenment at the moment of death. The statue captures Sakyamuni at the moment of his death, in the presence of his disciples and Sovereign Sakra, who in their woebegone expressions appear to have just emerged from underground *(by Lin Yiping)*.

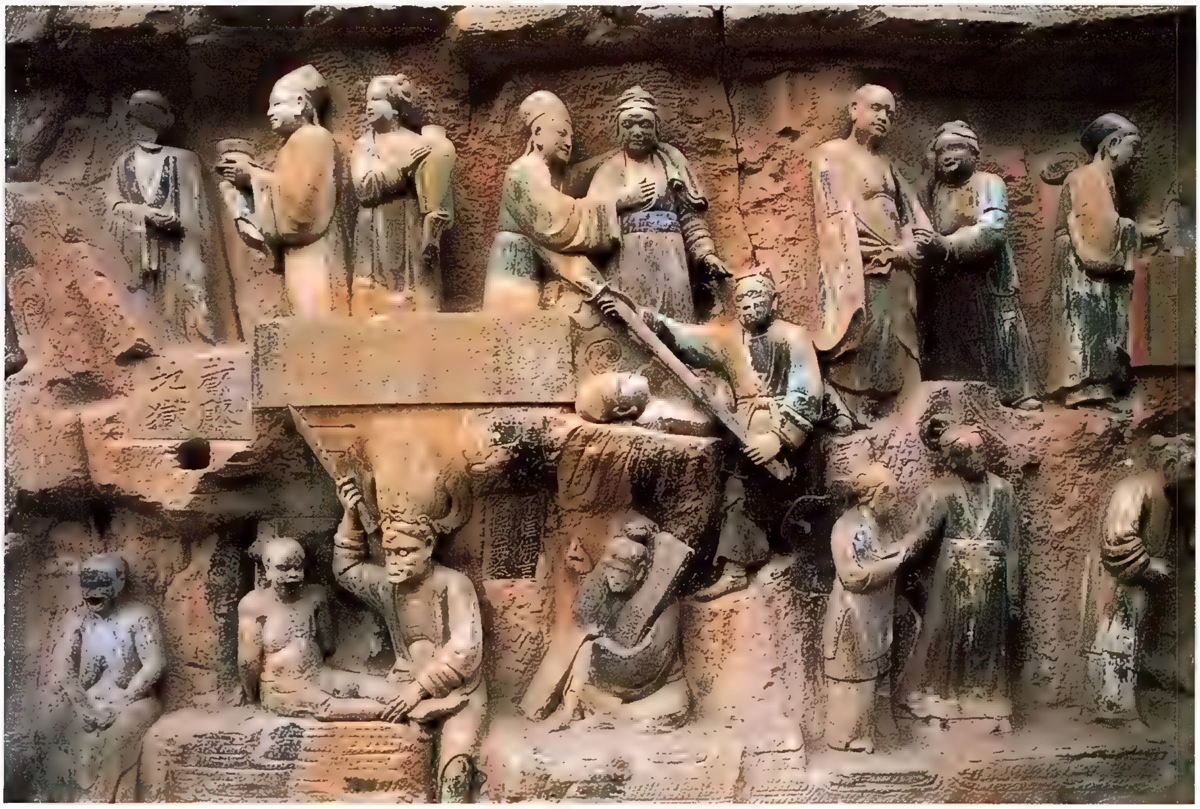
True to Dazu County's fame as the land of stone sculptures, local artisans present visitors with a great variety of small stone carvings (by Chan Yat Nin).

The Nether world is depicted in two layers. The upper layer is occupied by Ksitigarbha and the 10 kings in Hades. The lower layer is a study of the inferno, where pretas (hell beings) stalk in frightening animal forms, and sinners shriek and struggle while being tormented in the most horrible fashion — stabbed in the heart with sharp knives, sawn into pieces, deep fried in oil, or left to be frozen to death.

The techniques employed in the Vale of Buddhas are realistic and the Bodhisattvas in "Vairocana's Prayer Hall" are, without exception, remarkably true to life. According to the Buddhist scripture, the "Chicken-Raising Woman" is a criminal, but in the vale she is depicted as a young country woman: a wholesome and industrious figure.

The sublimity of stone sculpture at Baoding Mountain culminates in the Cave of Meditation, in whose deep and wide space are three statues of Buddhas sitting on their thrones flanked by 12 meditating Bodhisattvas. The grandeur and pomp of the cave stands comparison with an emperor's audience hall.

The Baodingshan Grottoes is a world of its own. The six-cycle samsara makes one cherish every minute of living in this world: the Buddha's Nirvana is a reminder of the fleeting nature of life; the Pure Land gives wings to imagination, and the mere sight of the nether world unfailingly sends a shiver down one's spine. With a wide range of persuasive characters, composed, heart-rendering in passion, enticing with life's promises, or frightening with imminent disaster — the thousands of statues hewn into the sheer cliffs of the Baoding Mountain are a feast to the eye as well as the mind.



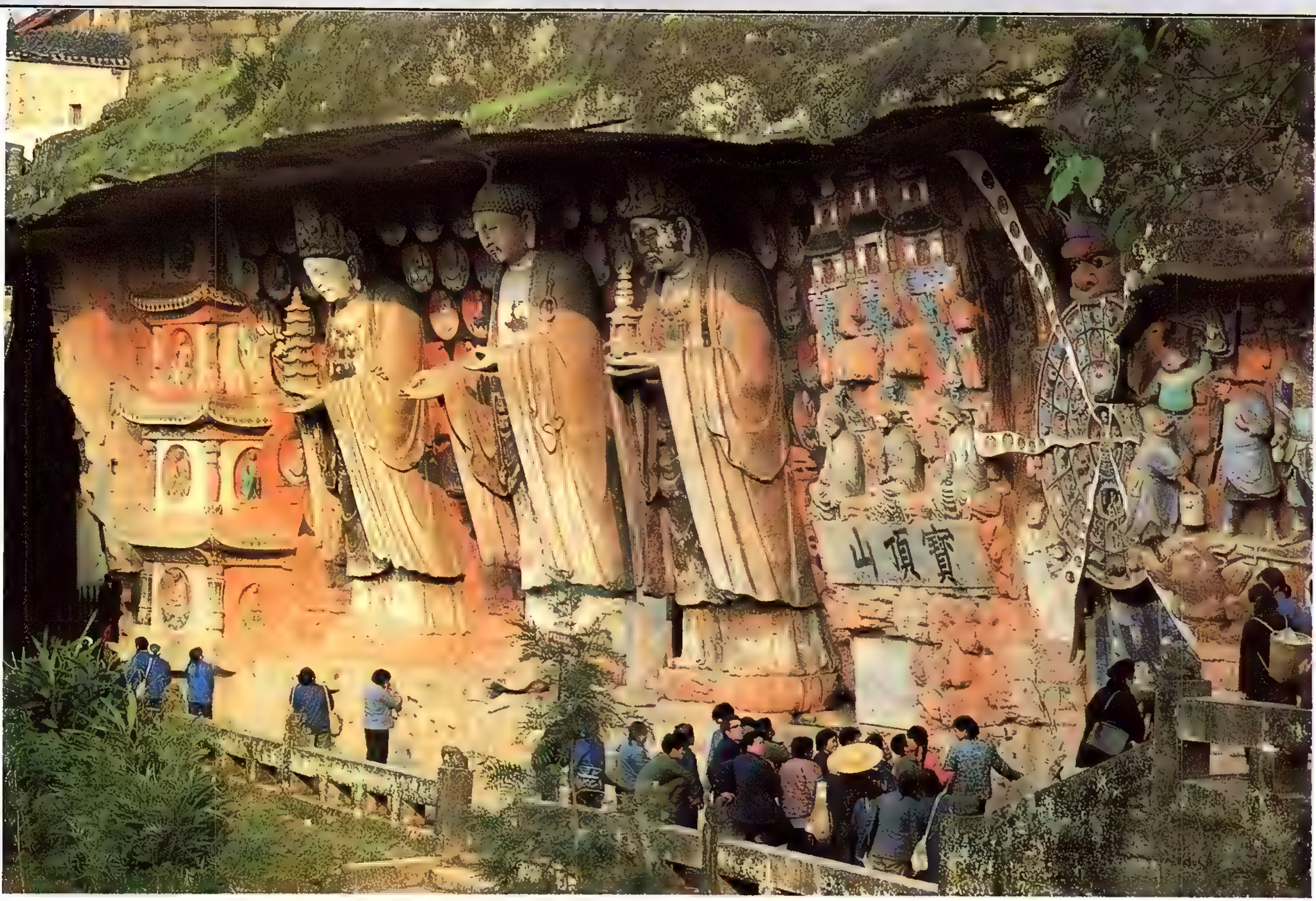
Scene of Drunkenness (Cave 20, Mt. Baoding, Song) As part of a group of sculptures inspired by the Buddhist theory on Hell, these works describe people — son and father, husband and wife, and sisters — becoming total strangers in the stupor of drunkenness. One of them goes so far as to kill his mother, and another is raping his mother. The lower-left corner of the work delineates the Buddhist theory that all those who induce a monk to become drunk or drink themselves to stupor should have their knees cut off and be condemned to Hell. The minuteness of sculptural detail in this work on common folklore indicates a profound understanding of life by the anonymous artists *(by Chan Yat Nin).*

A Sanctuary Shared Between Three Religions

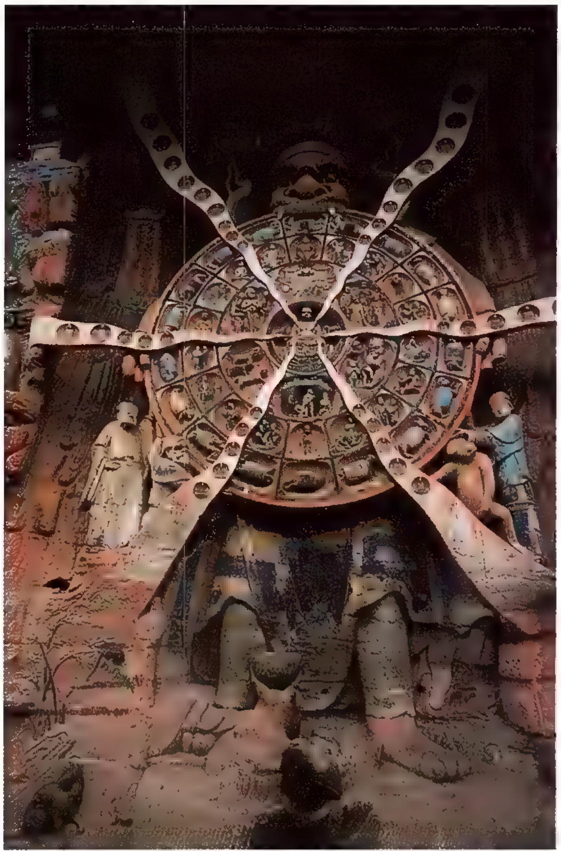
The making of statues is a time-honoured tradition in Buddhism. Taoists seldom built their own statues prior to the Tang Dynasty because they believed the Way is formless. Confucianism, which is more a philosophy than a religion, never had its own grotto art in its early period. They, however, started to make statues under the influence of Buddhism and as a means to compete for converts. After the mid-Tang Dynasty, incessant wars forced construction of grottoes to a standstill in northern China, but it flourished in Sichuan where peace prevailed. That is why most Taoist and Confucian grottoes are situated in Sichuan, with Dazu and Anyue having the highest concentration. The following is an introduction of places to go for the best Taoist and Confucian grottoes.

Nanshan Grottoes

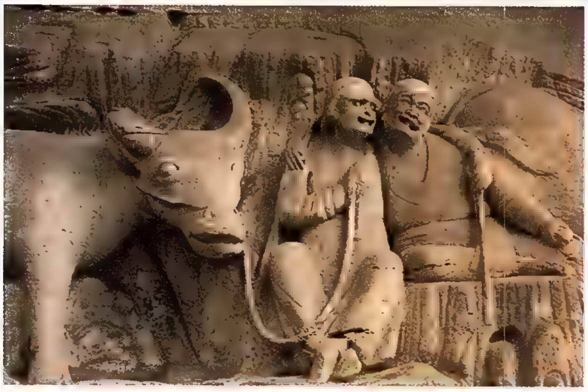
Two kilometres from the centre of the county town stands the Nanshan Mountain, which faces the Beishan Mountain in the distance. The four grottoes there were constructed during the Shaoxing reign of the Southern Song Dynasty. Cave 5, or the Cave of the Pure Trinity,



The Trinity of the Huayan Sect (Cave 5, Mt. Baoding, Song) The three statues are Vairocana (centre), Samantabhadra (left) and Manjusri (right), each stand seven metres high in this 16-metre-wide cave. Despite their benevolent looks there is also something extremely solemn in their deportment. Thein long robes, which extend all the way to their feet, provide the support for Samantabhadra's hands which hold a 1.8-metre-tall stone pagoda weighing 500 kilogrammes *(by Lin Yiping)*.

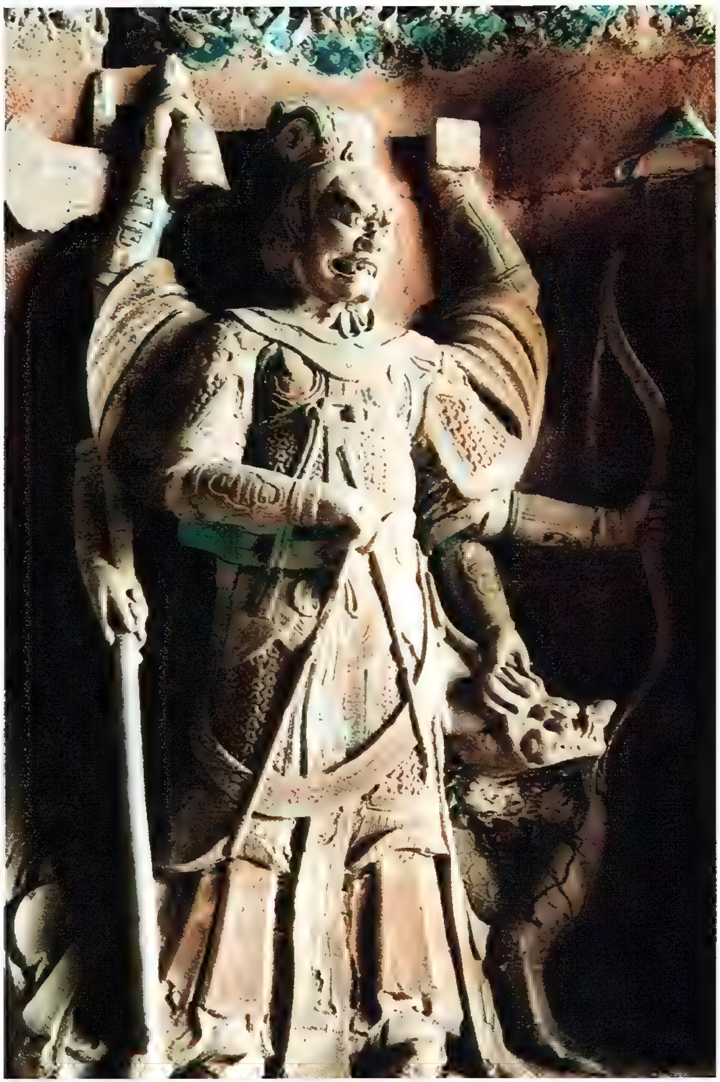


The Six-Cycle Samsara (Cave 3, Mt. Baoding, Song) The wheel held in the hand of the wheel-turner represents the all-mighty Dharma, the Doctrine. The wheel contains six cycles representing life's experiences — prosperity, poverty, birth, aging, sickness and death *(by Chan Yat Nin)*.



Grazing Ground of the Holy Cows (Cave 30, Mt. Baoding, Song) This is one of the 10 pictures about herdsmen's life on the walls of Cave 30. The two men whispering to each other are touchingly human *(by Chan Yat Nin)*.

A glimpse of the Shimenshan Grottoes (by Su Yang)



Dharma's Ferocious-Looking Guardian (Cave 10, Shuchengyan, Song) This guardian with three heads and six arms is one of four found inside the cave which houses the statues of the three heavenly emperors. Standing on the left side of the cave, he has features which are exaggerated in their ferocity. The weapon and religious utensil in his hands are proof of his might and main as a trusted guardian of the three emperors and the omnipotent Dharma *(by Su Yang)*.

features the pantheon of Taoism in its entirety. Not a major deity is missing among the 500-odd statues, which are rigidly stratified according to the Taoist hierarchy. The collection, however, smacks of the Buddhist theory on Pure Land. The likeness of the three holy mothers of the Houtu-Goddess, in charge of childbirth in the universe, are carved into the frontal wall of Cave 4 with the side walls lined with nine gods supervising birth, and the nine life-imbibing goddesses. Cave 1 is dedicated to Great Emperor Zhenwu, whose statue is placed in the centre of the floor, with his feet on a turtle and snake. To his left is a sword-holding male servant and to his right, stands a serving maid with a seal in her hands. The ceiling of the cave bears a Triagram of the universe.

Banbianmiao Grottoes

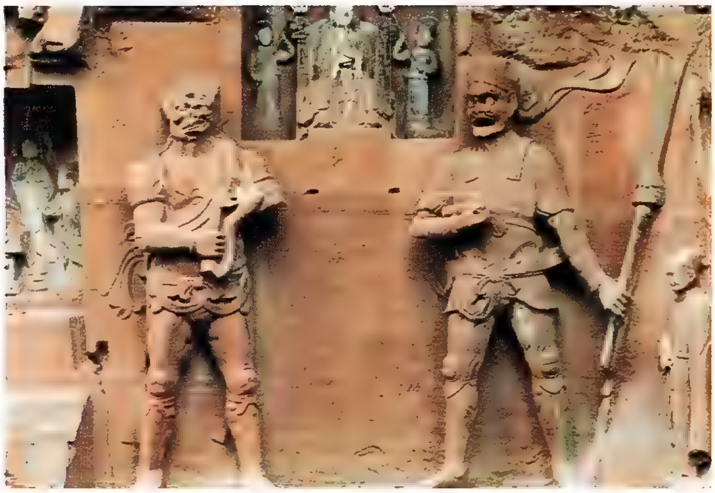
Also known as Shuchenyan, Banbianmiao is located 15 kilometres to the west of the county seat of Dazu. All the sculptures there were done during the Shaoxing reign of the Southern Song Dynasty. The five grottoes are dedicated respectively to Taoism's five major deities: Empress Shuming (Cave 1), Great Emperor of the East Sacred Mountain (Cave 2), Great Emperor of Purple Tenebrity (Cave 3), the Three Pure Trinity (Cave 4), and the Jade Emperor (Cave 5). All figures in these caves are wrought in graphic images and elaborately carved attire, and the ornaments, including crowns, robes, footwear, armour, jade sceptres, decorative ribbons, weapons and steamers, are encrusted with tracery.

Shimenshan Grottoes

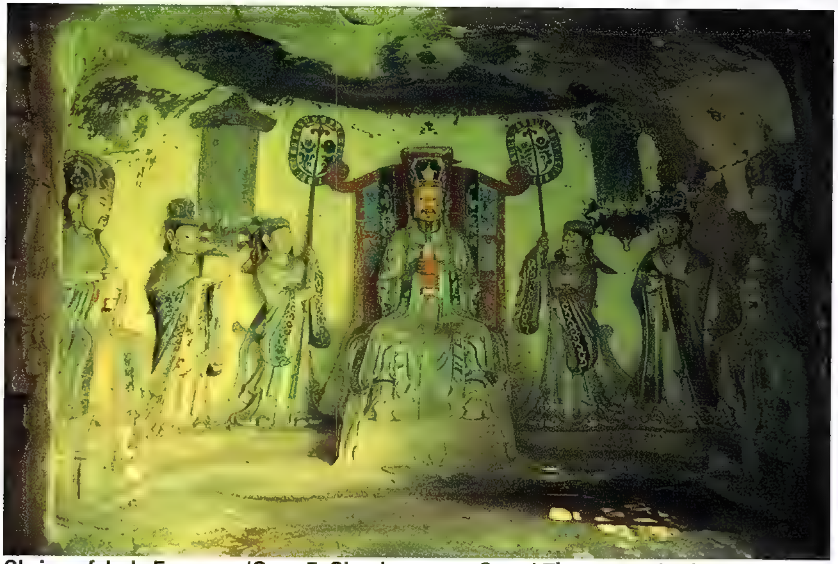
Shimenshan is located about 20 kilometres to the east of the county town. Its 13 cave-temples are either Buddhist or Taoist. In Cave 2, two exaggerated strange-looking images stand in attendance by the shrine of Jade Emperor; one is Qianliyan, the far-sighted deity, and the other is Shunfeng'er, who has supernatural hearing powers. Cave 7 is dedicated to Wu Tong, a ghost hated for raping women and wreaking havoc with mankind, but loved for its ability to help people get rich quickly and whose image is rarely seen in Chinese grotto art. Cave 10 houses the emperors of the heaven, earth and men, with the ladies Taihao, Zhuansuo, Zhurong, Xuanyuan and Jintian standing on the left side, and King Yao, King Shun, King Yu and Tang of Shang, and Blue Bird on the right side. Each of the four corners is occupied by the statue of a holy king. The Chinese regard some members of this pantheon of Taoism as their earliest ancestors.

The turfs of Buddhism, Taoism and Confucianism are also intermingled in other Dazu grottoes such as Fengshanshi, Shizhuangshan, Miaogaoshan and Fo'anqiao.

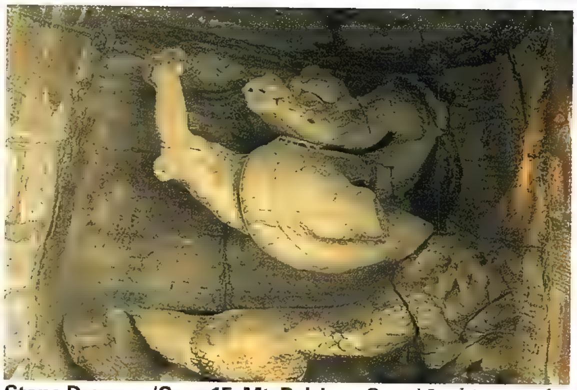
Translated by Ling Yuan



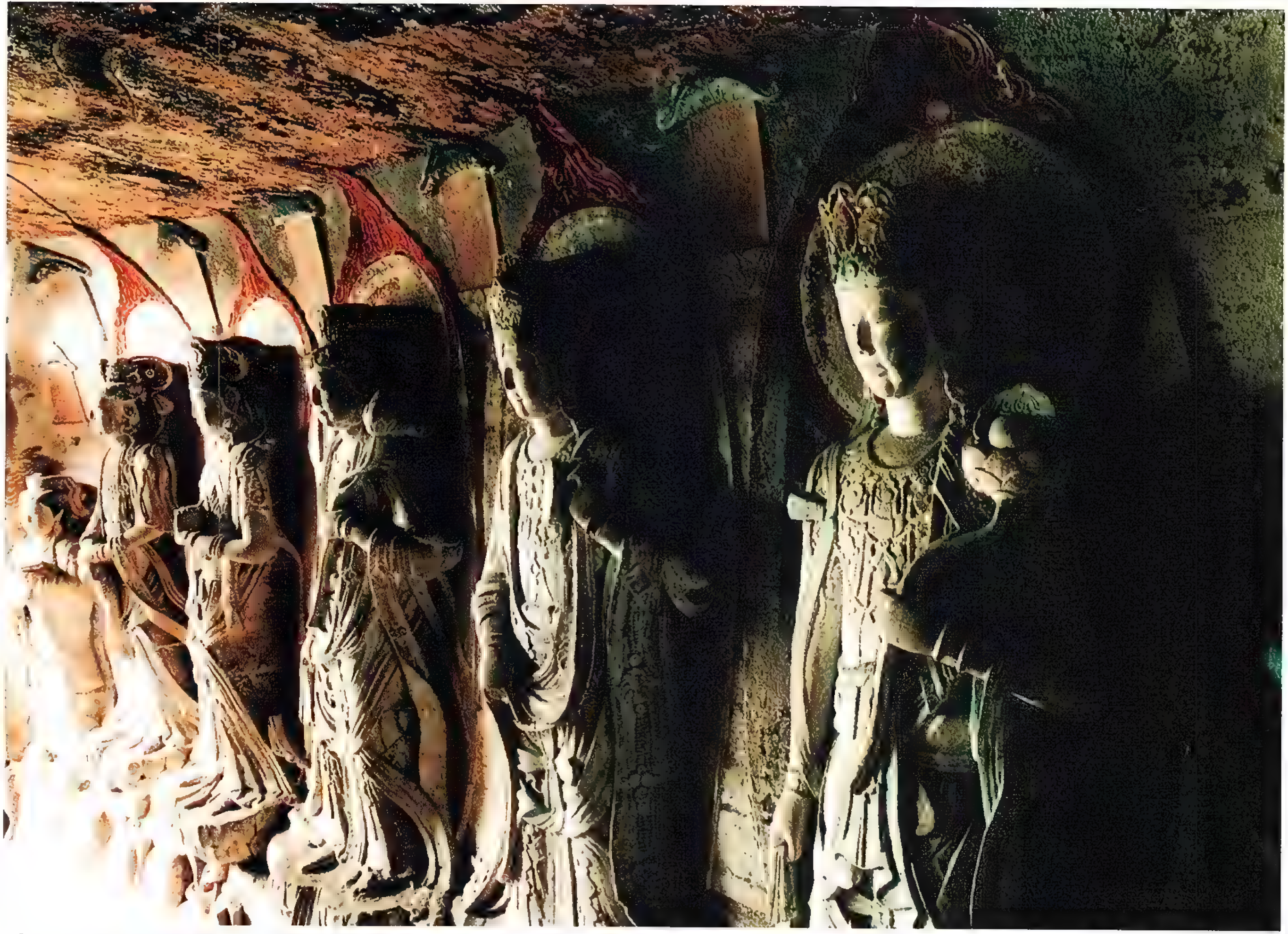
Jade Emperor's Two Wizard Companions (Cave 2, Mt. Shimen, Song) Standing in attendance by the shrine are Jade Emperor's two faithful companions with special powers. One can see things, and the other can hear voices, as far as 500 kilometres away. Portrayed with an exaggerated bellicosity, the two resemble wrestlers with well-developed muscles and prominent veins. Using their curious talents, they keep Jade Emperor informed about what is happening in the secular world. The central idea of these sculptures is to praise the emperor's love of the people and the impregnability of heaven's law *(by Su Yang)*.



Shrine of Jade Emperor (Cave 5, Shuchengyan, Song) The statue of Jade Emperor sits inside the shrine in the attendance of a retinue of servants. The costumes and objects give some idea about what emperors of bygone days wore and used behind the closed walls of the imperial palaces *(by Zhang Wengang).*



Stone Dragons (Cave 15, Mt. Beishan, Song) In this cave the dragons, which are deified as Gods of Rain, are depicted with heads raised and bodies spiralling upward as if on the verge of takeoff *(by Zhang Wengang).*



Guanyins (Cave 6, Mt. Shimen, Song) The cave was originally dedicated to Amitabha and the other two saints of Shangri-La, but because of the striking beauty of the 10 Guanyins standing on both sides, the locals call it "Cave of Guanyins". On the right hand of the cave, stand five Guanyins magnificently attired and each holds a different object in their hands — pearl, mirror, lotus flower, jade ornament and rosary *(by Su Yang).*

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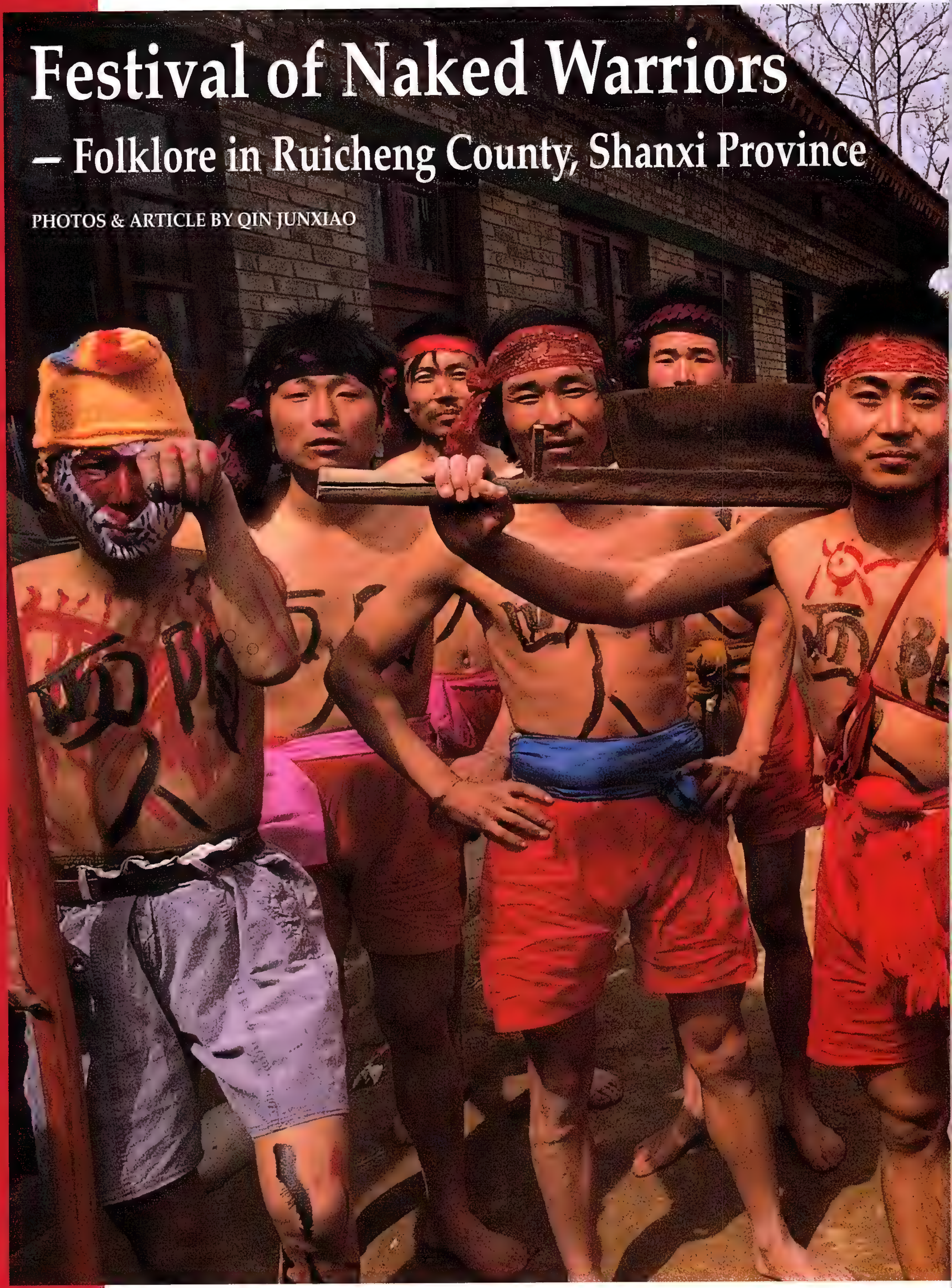
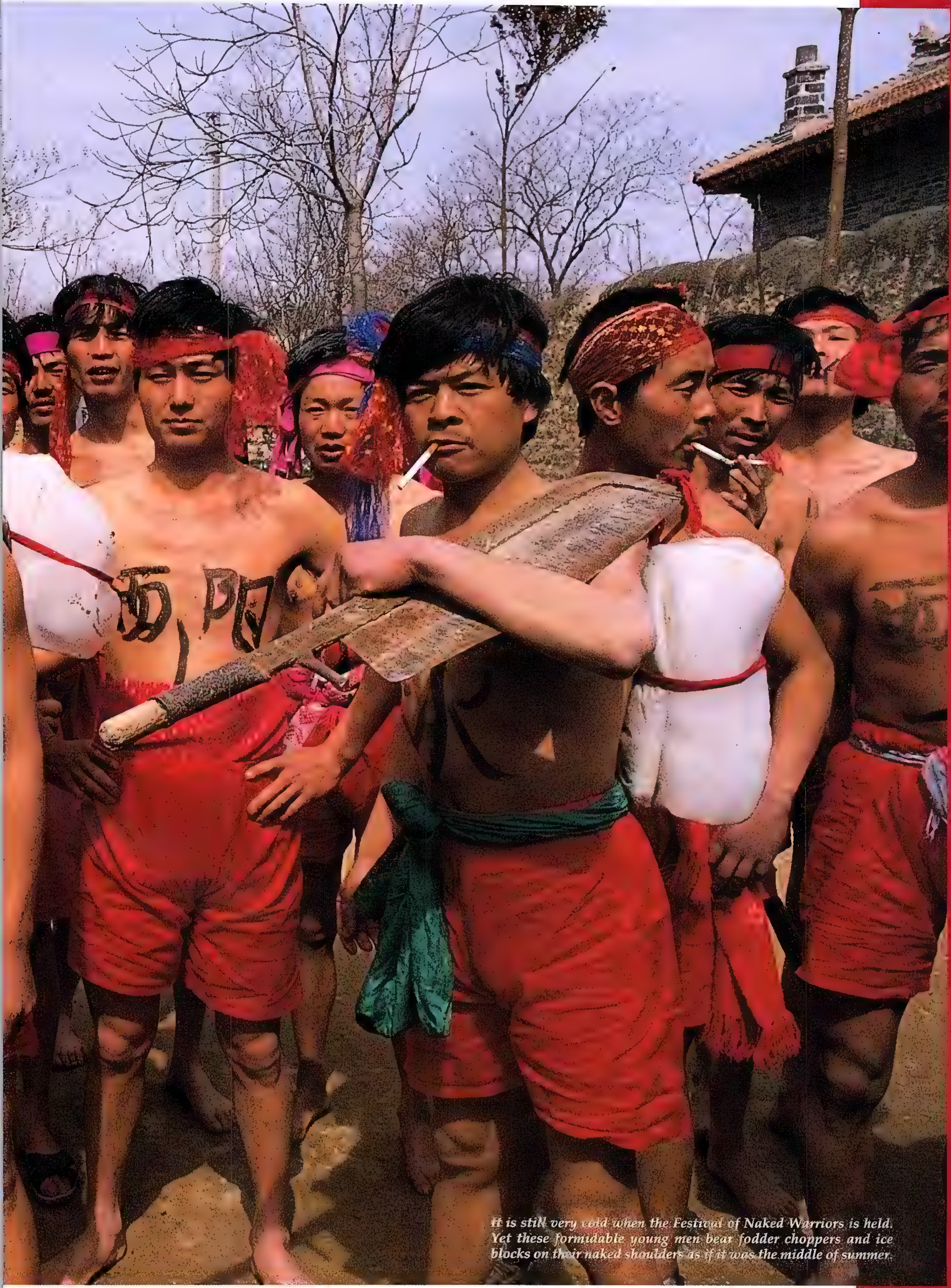
Festival of Naked Warriors

– Folklore in Ruicheng County, Shanxi Province

PHOTOS & ARTICLE BY QIN JUNXIAO





It is still very cold when the Festival of Naked Warriors is held. Yet these formidable young men bear fodder choppers and ice blocks on their naked shoulders as if it was the middle of summer.

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北川乡元宵节广场文艺汇演

Kehe Village stands five kilometres from Fenglingdu, an old town in Ruicheng County in southern Shanxi Province. The village's venerable antiquity was placed on the map by the 1962 discovery of a palaeolithic site dating back some 600,000 years. From the site, archaeologists unearthed scrapers and triangular-pointed implements used by ape-men; fossils of thick-jawed deer, flat-horn deer, buffaloes and stegodons, a species of sabre-toothed tiger were also found.

Ancient customs deeply rooted in an age-old traditions are still kept alive today in Kehe Village and the nearby Xiyang and Yangxian villages. One vivid example of this is the unique Festival of Naked Warriors, held in Kehe by people from the three villages on the second day of the second lunar month.

God of Mount Tai Honoured in Kehe Village

Last year, on the second day of the second lunar month we set off early in the morning from Yongji, a city in southern Shanxi Province, and arrived after an hour at Kehe Village.

Kehe is a tiny village tucked in the midst of fruit-bearing trees and surrounded by winter wheat fields on loess plateau. In the distance the seething waves of the Yellow River are faintly visible. A hundred or so families live in neat rows of brick-and-tile houses, most of which bear marks of the gradual dilapidation of time. The streets and lanes are unpaved, but all of them are wide. Hitching posts are erected in front of some houses. Ancient-looking stone rollers and millstones are spotted in open spaces, where chickens, ducks and dogs idly roam.

Before the festival began, we dropped in at the Temple of Mount Tai, a building which looks like any other ordinary house in the village were it not for its larger size. Inside, an imposing statue of the God of Mount Tai, the East Sacred Mountain in Chinese Buddhism, sat enveloped in a veil of smoke emitted from burning incense. The altar was stacked high with melons, fruit and food contributed by pilgrims from Henan and Shaanxi provinces and by villagers who came for the festival. Conspicuous among the alms were steamed buns painted with pictures of the five poisonous creatures – scorpion, viper, centipede, house lizard and toad – and flowers.

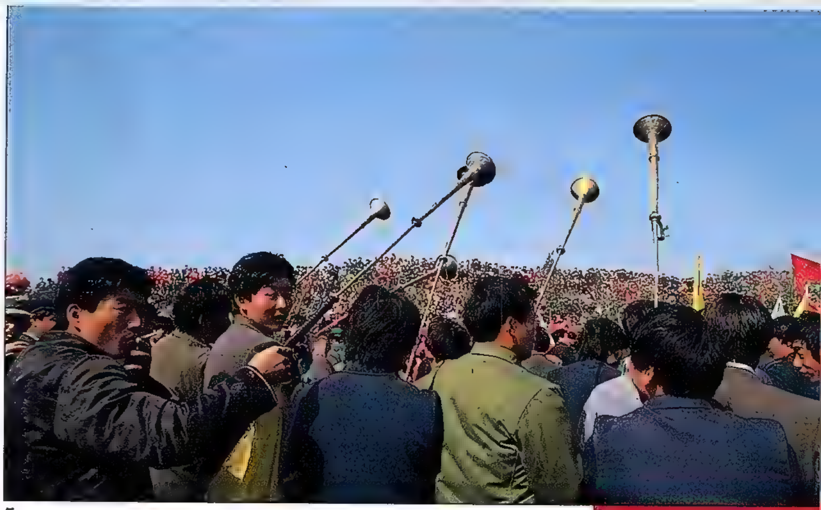
Huang Feihu's Exploit, the God of Mount Tai

Behind this temple and the Festival of Naked Warriors, there exists an old tale about the tiny village of Kehe.

The tale has it that during the early years of the reign (25-57) of Emperor Jianwu of the Eastern Han Dynasty, a colony of demons and goblins wreaked havoc at the great northern loop of the Yellow River. This caused a huge flood which inundated large tracks of farmland and made the life very tough for the local people. When Huang Feihu, the God of the East Sacred Mountain, learned of the news, he descended on the scene with a troop of soldiers from Heaven -- who were all incidentally stark naked. Wielding broadswords and spears, with drums beating, colours flying and the local people shouting bravado, they routed the demons and forced the Yellow River to pull back for several dozen kilometres. Vast tracts of fertile land were yielded as a result, which enabled the local people to live in peace and content. To commemorate what Huang Feihu had done for them, villagers of Kehe, Xiyang and Yangxian decided to build a temple in his honour. When the temple was completed on the second day of the second lunar month of the second year of Emperor Jianwu's reign, the villagers gathered to relive the scene of the naked heavenly warriors exorcising the demons. Libations and sacrifices were offered profusely to entreat the God of Mount Tai to keep the land and villagers from harm's way. Since then, the date has been observed annually as the Festival of Naked Warriors.

Naked Men Bearing Ice on Their Backs

At ten o'clock in the morning, a carnival atmosphere had already descended as the festival began in the village streets. Amidst booming firecrackers and the beating of gongs and drums, the festival turned out to be a full-scale variety show with a repertoire which borrowed heavily from rural theatrical festivals and country fairs. First came a procession of people playing suona horns (woodwind instruments), and beating drums and gongs. Then a marching band emerged. This



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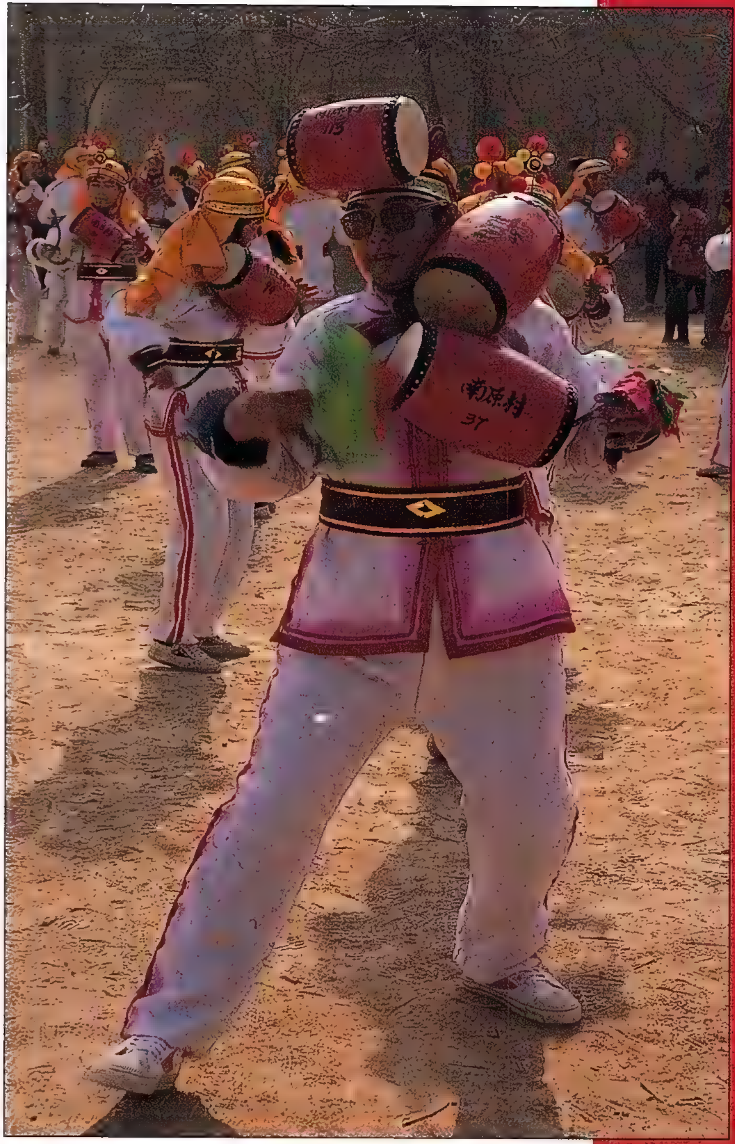

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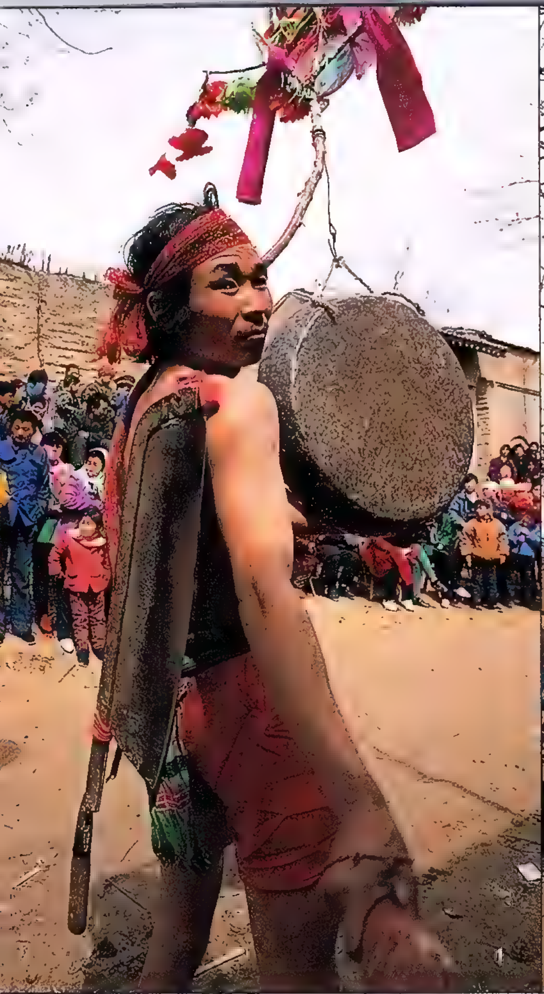
1. Modern social dance has found its way into the age-old folklore festival which takes place in Kehe, a village on the loess plateau. A couple (left) are keen to show the foxtrot.
2. Young women get ready for performance.
3. One number staged during the festival: A child is tied to a frame and borne on the back of his father in the procession of merry-makers.
4. Lantern Festival Merry-makers arrive from other villages to add to the fun of the Festival of Naked Warriors which is going on in Kehe Village.
5. The long trumpets used by the Kehe villagers are distinctively local in design.
6. A drummer performs a stunt with a drum poised on his head. He is also carrying a second drum on his shoulder and a third on his chest, yet this does not prevent him from beating his drums while performing rhythmic dancing steps.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was followed by a succession of people bearing bridal sedan-chairs, displaying floats modelled after sailing boats, villagers riding donkeys seated backwards, stilt artistes and other kinds of stunts. In their colourful costumes the performers filed passed like a team which resembled a long dragon, winding its way through the streets and lanes.

Suddenly, to the warm applause of the spectators, the "naked warriors" appeared on the scene by the squad. Taking the lead were several dozen drum-beaters reminiscent of the ancient army drummers in mythology. They were actually strapping young men stripped to the waist and dressed in red short pants, red belt and red turban, with Chinese characters and incantations scrawled all over their chests. With a deafening roar they launched themselves into passionate action. Beating heir drums they danced to a hectic rhythm, now twisting and shaking heir torsos, now jumping high into the air, while incessantly drumming up what might have passed for rumbling summer thunder.

The drum-beaters were followed by another squad of young men who wore nothing apart from short pants. On their shoulders they bore fodder choppers, stone mills and some, even large ice blocks. The presence of ice in the procession reminded one how the Festival of Naked Warriors used to be called the "Festival of Ice-Bearers". The sight of the icy-cold choppers and ice blocks pressed against naked skin prompted one of the spectators in thick winter clothes to ask the performers, "Are you cold?" The answer was firmly negative, and it drew warm applause from the crowd.

A Show of Strength and Willpower

Martial arts is a local obsession. Every young man from each of the hree villages has mastered certain kungfu techniques. Cold weather s nothing to them; in fact, it provides them with a good opportunity to how off their strength and fitness, winning the admiration of fellow villagers. If a man is unmarried, his stunts are likely to win the heart of a woman during the festival: That is why no participant in the festival s willing to give the impression of weakness, whether he is a soloist or performing together in a team.

A young man emerged from the crowd with a log a dozen metres ong and as heavy as 50 to 60 kilogrammes on his shoulder. He then tarted juggling the log effortlessly, as if he were moving a feather in his hands. The log was made to revolve rapidly, producing a whirring ound as it turned. Then, another well-built young man came up with wo millstones dangling from both ends of a pole balanced on his houlder. Each millstone weighs at least 50 kilogrammes, yet he was able to swing his burden gently and wave greetings to the on-lookers without showing any signs of exertion.

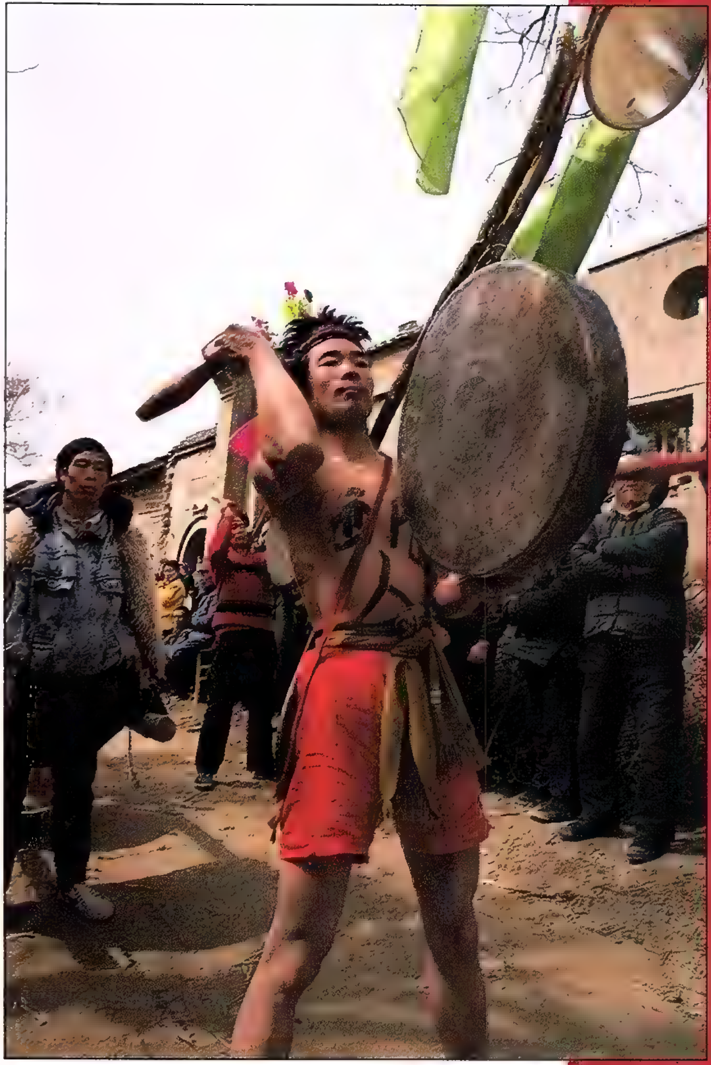
A middle-aged man made himself the next showpiece by towing a mall tractor-trailer behind him. As he ambled his way forward he bore a red placard hanging on his chest. The characters on the placard ead, "Sacred Cow 250"; perhaps this was the name he gave to his own beast of burden" image.

At the same time, a young man wielded a fodder chopper in his hands as he threaded his way through the procession of "naked warriors". The chopper was large and unusually heavy, and at times he would teasingly flail it at someone as if he were taking on the demons, eliciting terrified gasps from spectators making a hasty retreat.

From among the "naked warriors" I spotted a man naked to the waist and wearing a mask of the Monkey King, a favourite figure of he local people. With crayons in hand, he daubed bright, vivid strokes of colour on his naked torso and legs until he looked like a dressed-up Monkey King. Then he jumped high and landed on an overhanging pole, where he now flailed his golden cudgel about, now easing on-lookers by stroking his hair in coquetry or by striking a unny pose. The man was actually a master of martial arts, capable of flying" in the air as effortlessly as a swallow.

By now the "naked warriors" had made the round of the village for more than two hours. The villagers, however, were not satisfied. They iterally grabbed their favourite men to their houses for a new round of performance.

Translated by Ling Yuan



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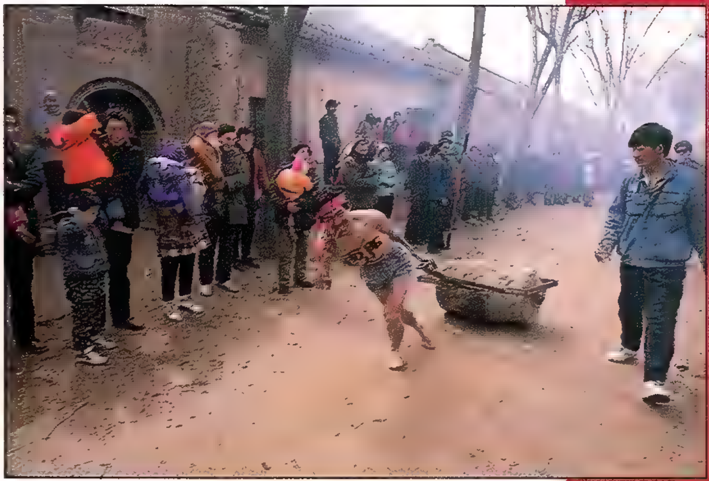

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1. Armed with a chopper and a drum, this warrior is ready for a fight.

2. The Monkey King captivates the audience with his "flight-in-air" stunt.

3. With a red signboard hanging on his back, the man is showing off his hardy prowess. His nakedness stands in stark contrast with the warm winter clothes his admirers are wearing.

4. Bearing a large fodder chopper on his shoulder, this heroic warrior is ready for squaring off demons.

5. Two large rocks hanging from both ends of a thick log are nothing for this mighty warrior. Two children are added to his burden.

6. The festival resounds with the beating of ancient drums.

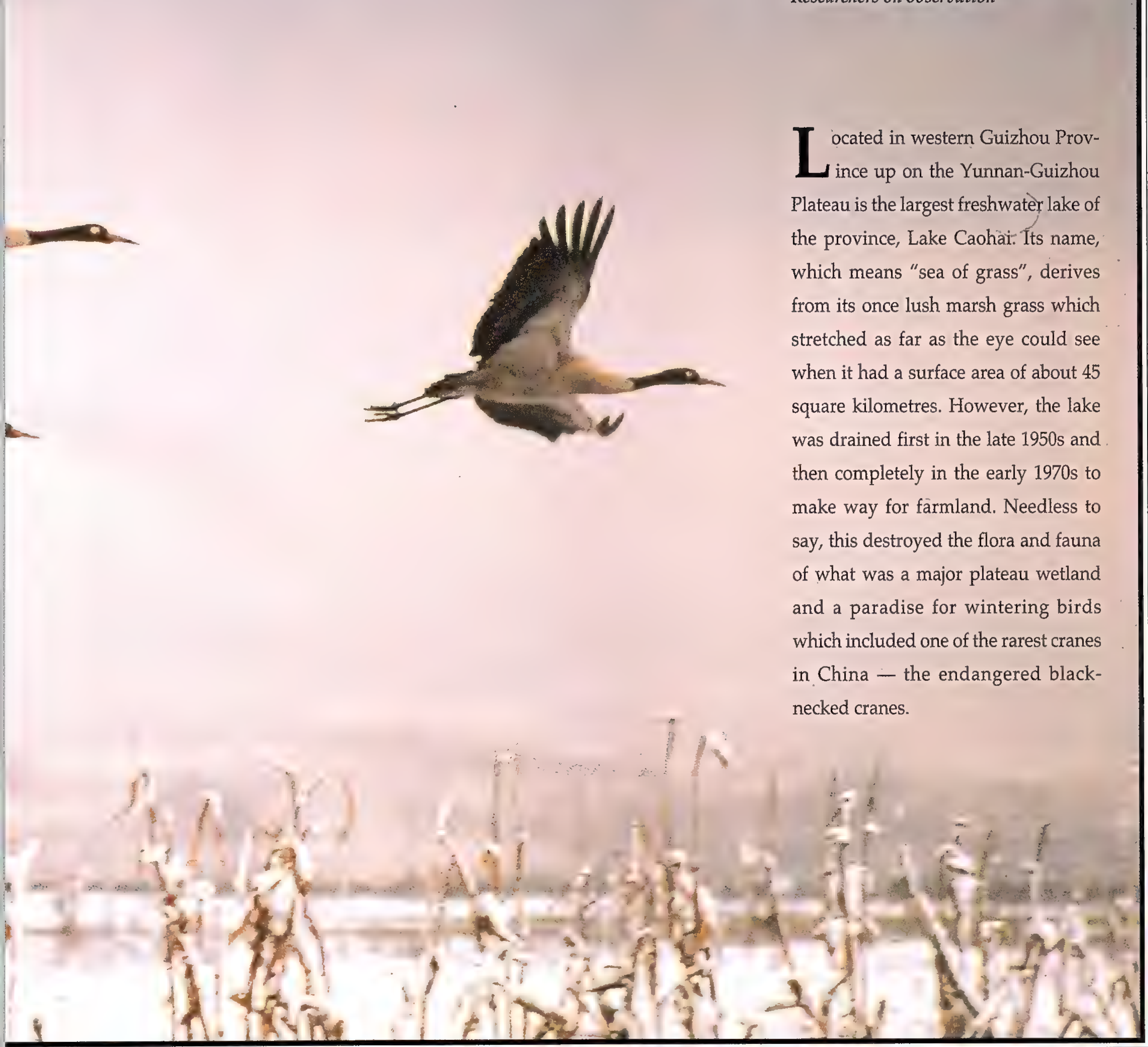
7. Usually only a strong buffalo can move this stone roller: This man gets the job done effortlessly.

Winter at the Sea of Grass

PHOTOS BY PAUL LAU • TEXT BY MEGINA KWAN

Researchers on observation

Located in western Guizhou Province up on the Yunnan-Guizhou Plateau is the largest freshwater lake of the province, Lake Caohai. Its name, which means "sea of grass", derives from its once lush marsh grass which stretched as far as the eye could see when it had a surface area of about 45 square kilometres. However, the lake was drained first in the late 1950s and then completely in the early 1970s to make way for farmland. Needless to say, this destroyed the flora and fauna of what was a major plateau wetland and a paradise for wintering birds which included one of the rarest cranes in China — the endangered black-necked cranes.



Black-necked cranes flying over the lake

A flock of bareheaded geese taking off

Bareheaded geese near a passing boat

An adult black-necked crane with two younger ones

Since Lake Caohai's restoration in the late 1970s, however, the cranes that left have now returned to the wetland. Although it has not yet returned to its former size and richness, many plants and animals including the black-necked cranes, can now be seen in the lake's expanse of water, marshes and wetlands. The area has been turned into a nature reserve and now offers its wild inhabitants and visitors protection as well as abundant sunlight, warm winters and cool summers.

Birds are considered one of the most important resources of the lake. Apart from the black-necked crane, a few other big birds such as the hooded crane and white stork, together with the peregine falcon, white spoonbill, red kite and several other rare birds of prey, are protected here. Water birds are also a major attraction. There are herons, bitterns, storks, spoonbills and ducks that are either here throughout the year, or winter at the lake. Thousands of bareheaded geese and tufted ducks migrate here for winter, the best season to view a wide variety of species that visit the lake.

The black-necked cranes were discovered at Lake Qinghai in 1876, and for a century that followed little had been known about them. The cranes are only found on the marshes of two plateaux in China, one straddling Qinghai and Tibet, and the other marsh at Yunnan and Guizhou. The cranes breed in the northern parts of these areas and winter in southern Tibet, Yunnan and Guizhou. Breeding season begins in March and after a long period of courtship dancing, they start reproduction in early May. The parents, for protection, naturally select a safe and inaccessible spot for the nest. Each brood usually consists of one, or at most, two eggs. A newly-hatched bird can swim in shallow water but loses this ability when it is older. By late October, the cranes are back at Caohai and other wintering places. It is believed that there are around 1,000 black-necked cranes in China and about one-third winter in Caohai: the largest number of the birds appearing in one place.

Western China which Lake Caohai, the Sea of Grass is a part, has earned itself the reputation of being one of the great crane reserves of the world — and let us hope that it can remain this way.

The black-necked cranes do not care too much about the close presence of water buffalos or human beings.

Tourists taking a freezing boat trip in Lake Caohai on a cold winter day

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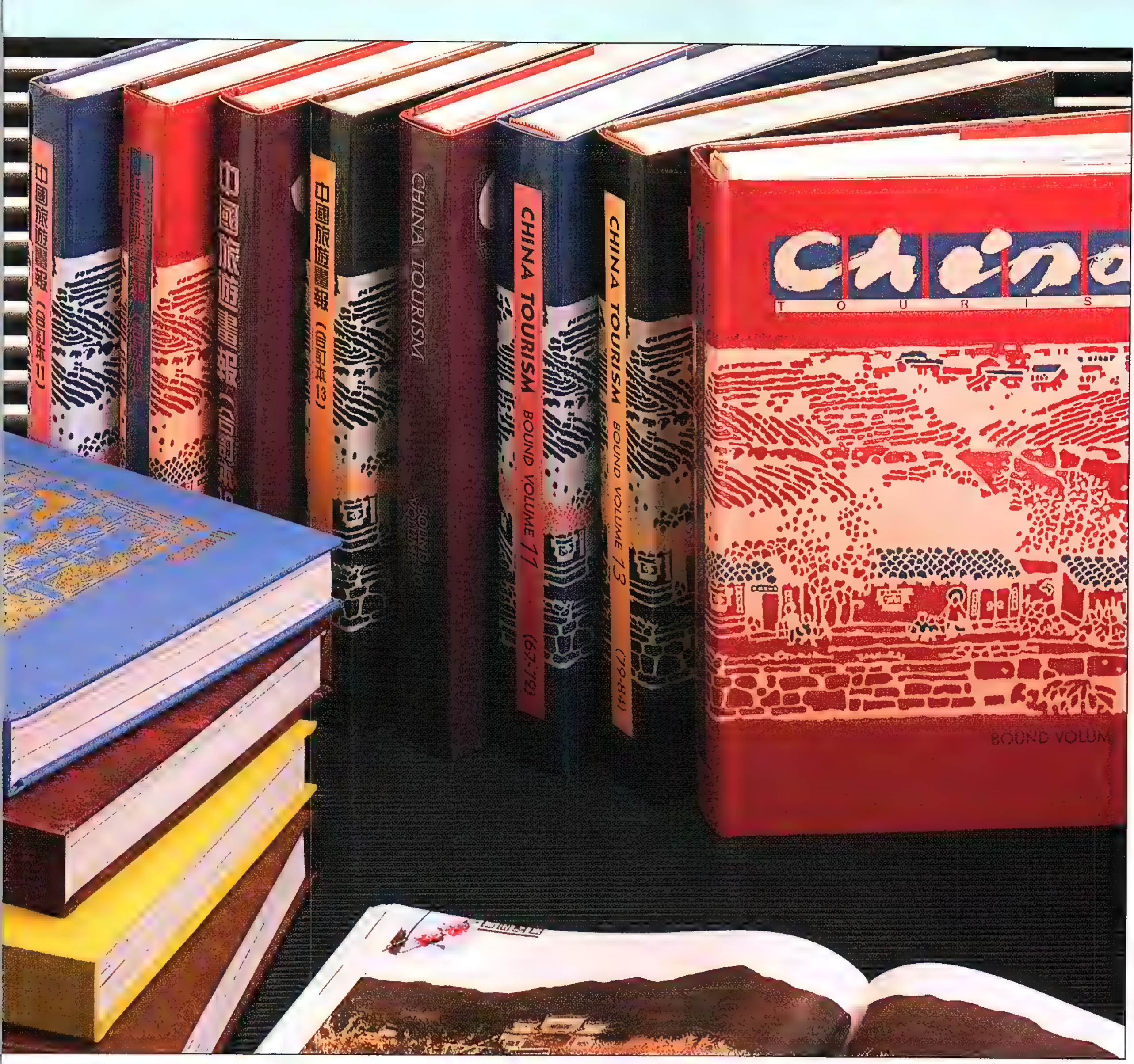

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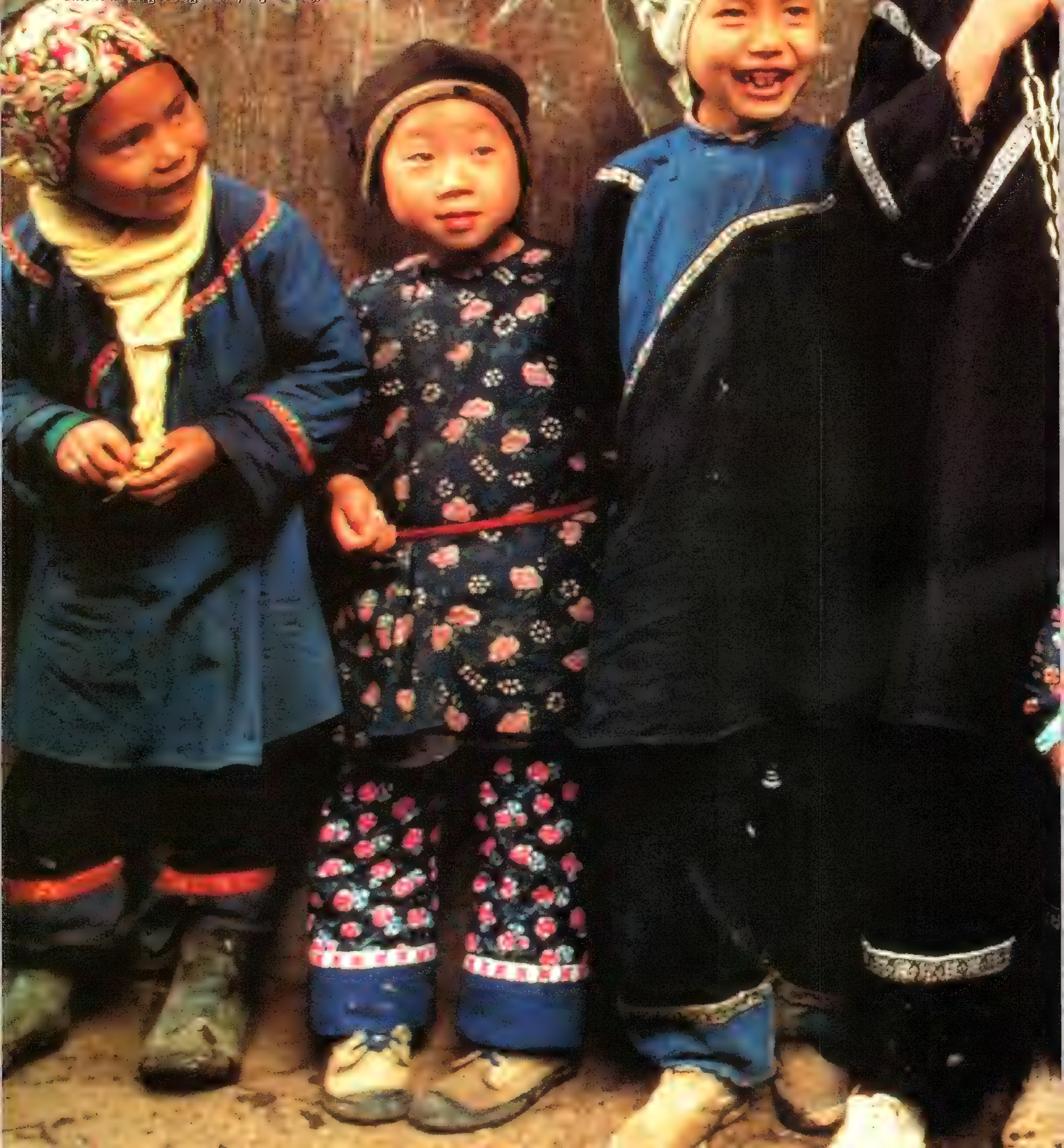
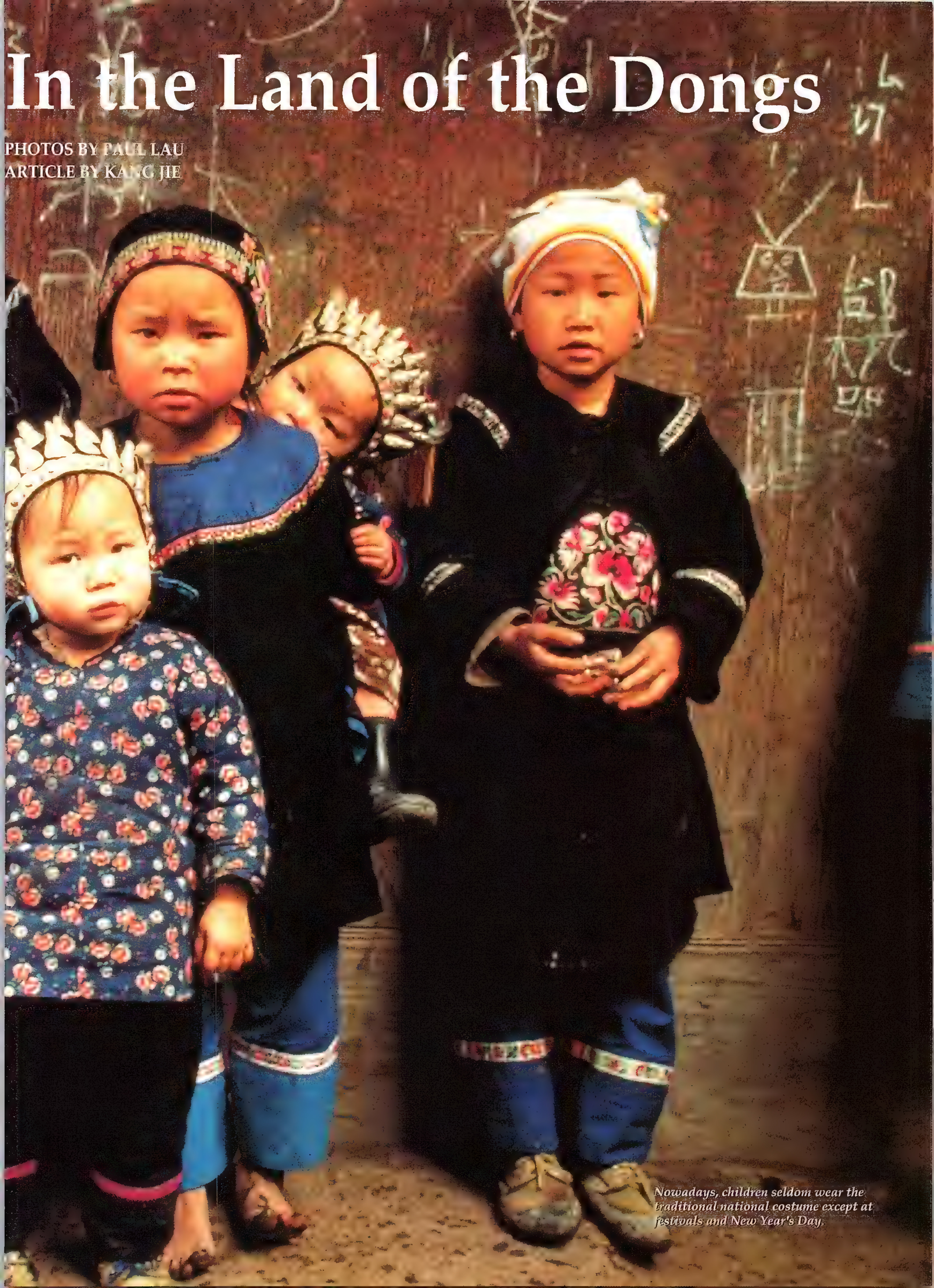
Every five drum towers in a Dong village represent a clan community. This is a Dong village in Liping County, Guizhou.



In the Land of the Dongs

PHOTOS BY PAUL LAU
ARTICLE BY KANG JIE



Nowadays, children seldom wear the traditional national costume except at festivals and New Year's Day.

威武不屈
万古長青
关刀割闹万重兵
今受世民垂受焚香
揮手舒破千軍將
豪杰忠勇

The exquisite hand-painted and carved decorations on a drum tower in Liping County

The homeland of Dong nationality is located in Guizhou and Hunan provinces and the Guangxi Zhuang Autonomous Region. The 1.42 million Dong people living in this area engage traditionally in agriculture, forestry, fishery and hunting.

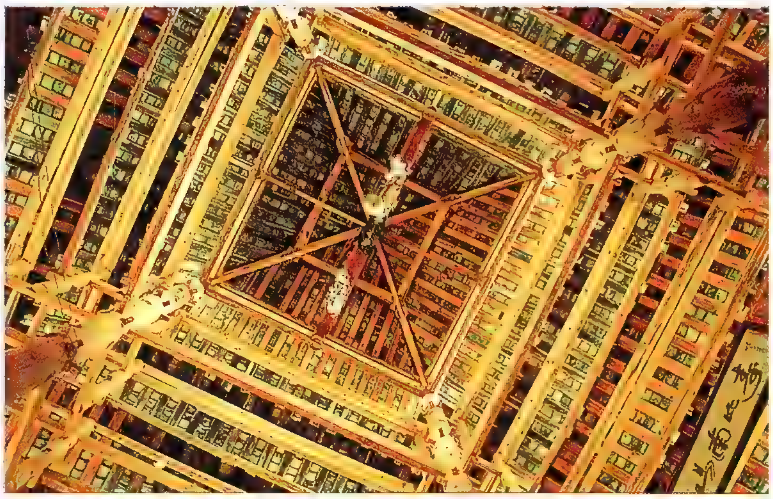
The Dong people are divided into two groups, the northern and southern Dong, each wearing different costumes and speaking a different dialect respectively. The southern Dong people live in a compact community in the area around Sanjiang of Guangxi, which is famous for its Wind and Rain Bridges. The northern Dong people are mostly found in Guizhou.

I made my first trip to the homeland of the Dong because I was attracted by Chengyang Wind and Rain Bridge in Guangxi.

Like a Golden Flowery Dragon, Chengyang Wind and Rain Bridge

I boarded the train at Liuzhou in Guangxi and arrived at the county town of Sanjiang Dong Autonomous County, after a 200-kilometre northward trip. Then I changed to a bus and continued northward until I reached Chengyang.

The diligent craftsmanship revealed inside a wooden drum tower: mortises and tenons from base to ceiling firmly bonds this unique structure.



On the way, green hills and clear lakes appeared and disappeared, while bridges and pavilions came into view one after another. The ancient routes in the homeland of the Dong, along which were built flowery bridges, pavilions and flagstone paths, are now cut through by modern highways and railways and no longer look as densely dotted as they appeared in former times.

My first impression on arrival was that most of the southern Dong people in Sanjiang dressed in Han style. This was most possibly due to the influence of their many outside contacts. The general tendency appears to be that what was once indigenous and traditional is now being replaced more and more by the modern Han style. On festivals, however, people pride themselves in their original national costumes.

This fierce-looking tiger is to ward off evil from a drum tower.

Many rivers and streams, large and small, flow through Sanjiang County and are spanned by Wind and Rain bridges. A story about them goes like this. Long long ago, there were only foot bridges using a single fir log placed across the streams. One day a young married couple were crossing one of these bridges when a sudden strong wind rose from the river bottom and swept the woman away. A crab spirit in the river had fallen in love with the woman. The husband's cries by the riverside alerted a flowery dragon in the water. She killed the crab spirit and saved the woman. To commemorate the life-saving dragon, people built a covered bridge of wood, named it Wind and Rain Bridge and carved an image of the flowery dragon on the bridge columns. Some called it "Dragon Returning Bridge". As it became a shelter from wind and rain, it was called Wind and Rain Bridge.

Though differing in size, the Wind and Rain Bridges are all made of wood, exquisite in style and solidly built. Among them, however, one that stands out is Chengyang Wind and Rain Bridge spanning Linxi River at the boundary of Hunan and Guangxi.

Facing page, top: *The Chengyang Wind and Rain Bridge is the most famous architectural structure in the Dong area.*

Facing page, bottom: *The covered Wind and Rain Bridge has become a place for people to chat.*

Chengyang Bridge, 64.6 metres long, has four piers and five spans. Logs are laid across stone piers, and above the logs are wooden flanks. The bridge is covered with structures on top and rails and benches on both sides. The entire wooden structure is of fir, firmly built with tenons and mortises.

Inside the bridge, wooden columns support beams which are covered with white eaves and grey tiles. The most eye-catching on the bridge are the five pavilions with upturned eaves. The two at each end are palatial in style, while the three between are pagoda-style: with the middle one, a hexagonal structure, and the other two square. Atop of each pagoda is a red bottle gourd, while between the pavilions are four bottle gourds and upside-down legendary turtles. On each of the 38 eave points stands a legendary bird in red, white, yellow and green, while the eave edges are painted with a riot of national patterns, decorating the entire bridge in colour. Viewed from a distance, and in sunlight, the bridge looks like a colourful dragon spanning the river between two mountains.

It was said that the Dong people had spent 10 years building the bridge, completing it in 1916.

The Drum Tower — Symbol of Dong Village and the Centre of Social Life

On entering the Dong area, the first thing one sees in every village is a drum tower, appearing like a magnificent joint pagoda and pavilion. The drum tower occupies the centre of the village, surrounded by rows upon rows of wooden houses.

The drum tower is made of fir and birch, a construction using no nails. Yet the large structure is firm and actually bonded by tenons and mortises.

The lower part of the drum tower looks like a pavilion and the upper part like a pagoda. Inside, on the ground level is a square hall about eight metres on each side. On one side of the hall is a large drum covered with cowhide. A brick fire pit occupies the centre of the hall, whose walls are wooden-paneled with rails and seats installed. Its capacity can accommodate about 200 people for gatherings there.

The drum tower has, in fact, become the centre of Dong village social life. At the sound of the drum, people immediately gather together at the drum tower. An out-going middle-aged man was elected by the villagers to look after the drum tower, full-time. In summer he hangs a bucket of drinking water on the tower pillar to quench people's thirst, and in winter he piles firewood high in the fire pit for warmth.

Every year at Spring Festival, from the first day till the seventh, people from other villages visit each other and sing songs of praise. Winter is the season for practising singing, when the drum tower is ablaze with lights. The village elders teach songs, the young and middle-aged practise and the children learn, all preparing for the visit to other villages in spring.

Later on in the year, on the 15th and 16th of the eigth lunar month, the Ganping Festival is held. This festival is a pipe players' competition involving dancing and is especially popular with the young, each year attracting a new group and generation of young men to eagerly learn the pipe. In advance, the young men must cut and collect reeds from the mountains and carry them to the drum tower, inviting skilled masters to make reed-pipe wind instruments for them.

Reed-pipe groups from other villages gather, and a hundred young men, each blowing a reed-pipe dance in circles before the drum tower.

Dong girls take a peep at a TV show through the gaps of a wooden wall at a township fair.

An assortment of ingredients used for making oil tea

Facing page, top: *Dong women pound rice to make rice cakes.*
Facing page, bottom: *Dong women arrange cotton thread for cloth-making*

The girls, each holding a tea-oil lamp in her hand, circle around the reed-pipers. Each girl snatches away the flower on a young man's reed-pipe, and the young man must blow out the lamp in the girl's hand.... So, the drum tower is not only a place for people to sing and dance, but also a trysting place for young people.

A charming young Dong woman

A Guest in a Dong Family

The Dong people are very hospitable, and I felt very much at ease when I was invited to the home of a Dong family. The host greeted me with a smile, and as I entered the house all the members of the family stood on both sides to welcome me.

The house, made of fir boards and fir bark, looked spacious. The family lived on the upper floor, while pigs, cows and sheep roamed below.

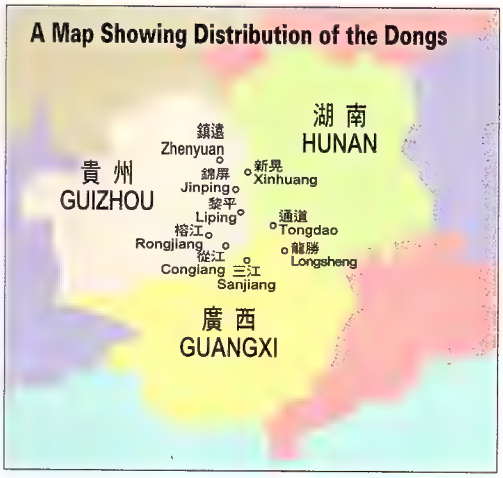
A hunting gun hung on the wall, for every hunting season, the men of the family go into the mountains to hunt. They first pray to the mountain god for good luck and safety, and according to custom, hunters usually share their bag with their fellows.

The third day of the third lunar month is when the Dong people all wear colourful national costumes. It is also a day when young men and women pair up.

It was lunch time, and the host treated us to oil-tea: a sweet or savoury Dong speciality which uses tea leaves as one of its many ingredients. The hostess quickly put the oil-tea leaves, which had been picked on the mountain behind the house, in a wok to fry. Next, she added to the tea leaves two gourd ladlefuls of warm water, and some salt. When it came to the boil, she strained out the tea leaves and poured the liquid into bowls that had been filled with puffed rice, deep-fried peanuts, pig's offal and glutinous rice paste. The dish was ready to serve.

I thought the oil-tea itself was the meal, and did not expect a separate array of other dishes: peanuts, glutinous rice, rice cakes, rice noodles and pig's offal.

My bowl was very small, but after finishing four bowlfuls, I began to feel full. Still, my host kept adding tea to my bowl, and I learned only later that it is a custom of the Dong people to fill your bowl until you lay your chopsticks across the bowl — a signal that you have had enough to eat.


A Map Showing Distribution of the Dongs

Three young men adding a little simple make-up as their final touch before setting out for the New Year parade.

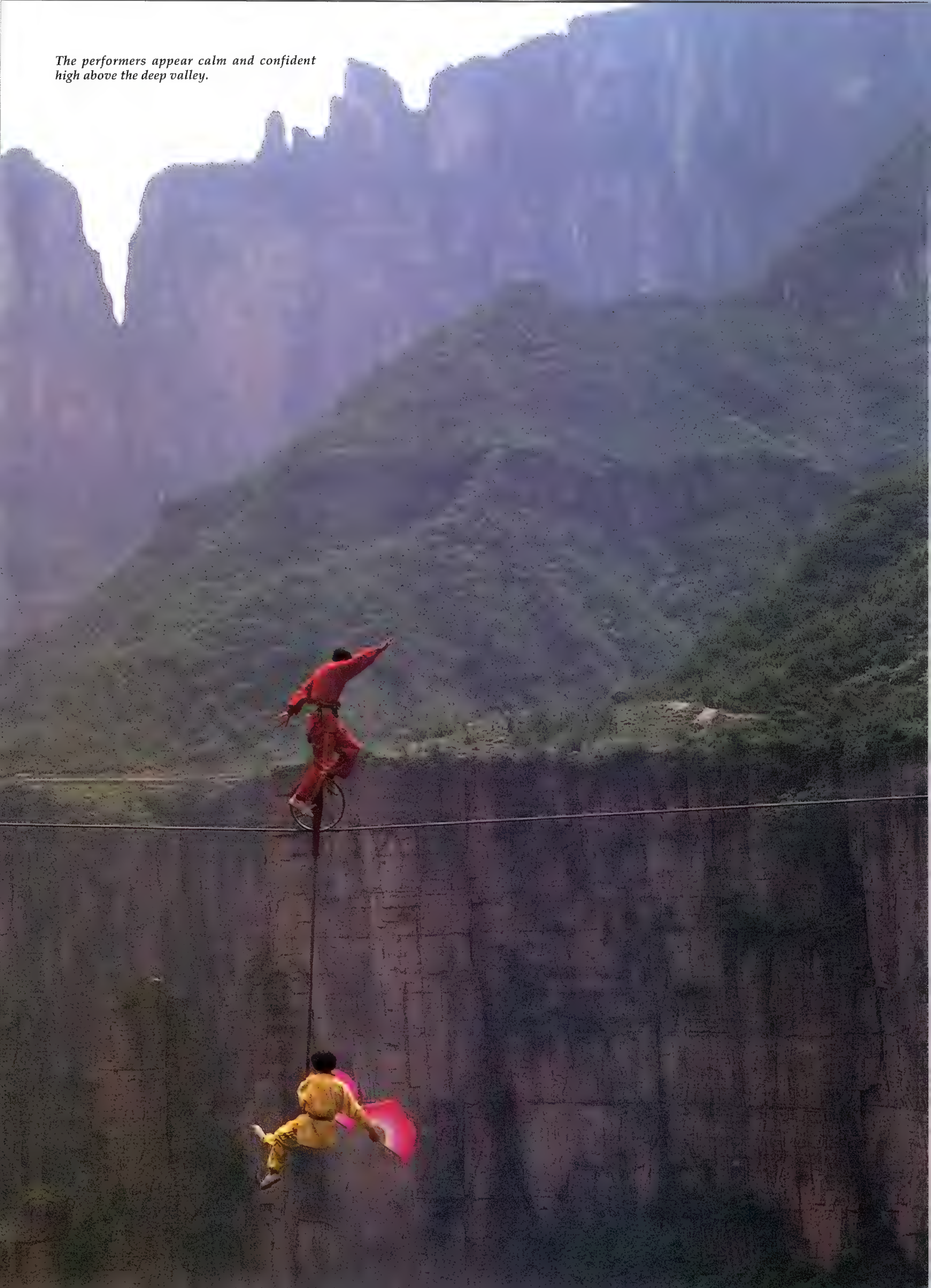
After the "tea", the host laid on more dishes of home-pickled pork and spareribs and poured me a cup of home-made rice wine. Dong custom also requires the host and guest to drink wine from each other's cup to show intimacy. Though I could not drink, I had to follow the local custom, and after four cups I became quite tipsy.

Translated by M.Q.

acing page, top: *The Dong nationality likes singing, and their armonizing is well known.*

acing page, bottom: *The third day of the third lunar month is the Dong eople's major fair day. A procession of traders wend their way to the illage to set up stalls.*

The performers appear calm and confident high above the deep valley.



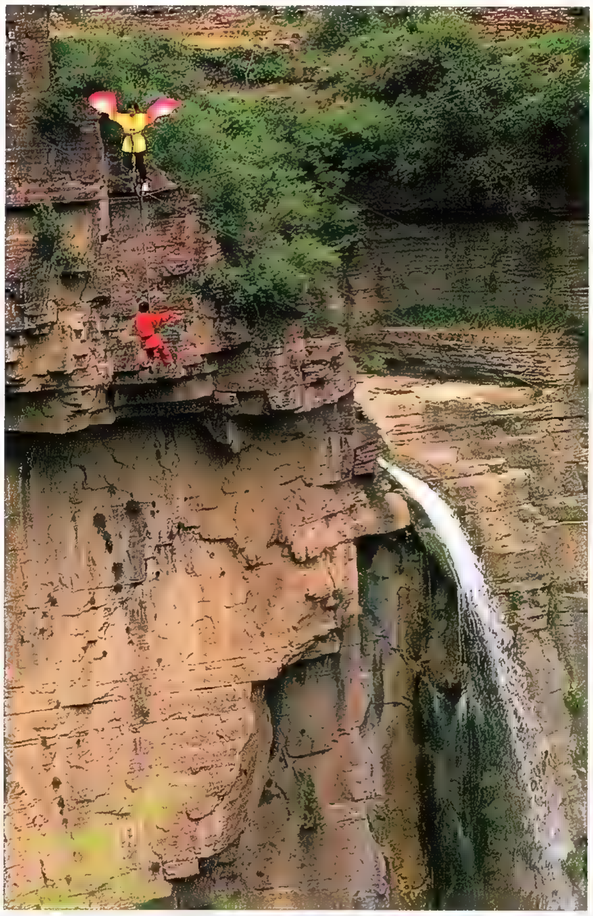
Unicyclists Over Taihang Canyon

PHOTOS & TEXT BY YU DESHUI

It was the time in May when spring is giving way to summer, when I heard that the acrobatic troupe formed by the farmers of Huixian County would be performing in the Taihang Mountains. They planned o ride unicycles on a wire suspended over the precipice in the Bali Valey — the first performance of its kind n Henan Province.

We took a bus to the Taihang Mounains, which at first undulated gently, ntil near Huixian they became imposngly steep. We had to walk the last art of the way to Bali Valley as the oad became too steep for the bus. The oute to the valley passed along a flight f steps hewn along a narrow crevice etween sheer cliffs, rather like a ladler to the sky. It was mostly very steep, nd we had to use both our hands and eet. When we finally reached the top, anting and sweating, we were revarded with a magnificent view of eaks and valleys stretching away into he distance.

Bali Valley is hidden away in the eart of the Taihang Mountains, and is ery peaceful and serene. Almost all he houses in the village are built of tone, scattered among the green trees n the mountain slopes. The villagers vere known for their traditional pracice of martial arts, acrobatics and lion lances. The area where the performnce was to take place was at the far nd of the village. A steel cable had een suspended between two cliffs, ooking from a distance like a long siler wire. The two cliffs were as sheer as f they had been carved with a knife. I vent gingerly to the edge of the cliff nd looked down. The terrifying depth f the canyon made me quite dizzy, nd I beat a hasty retreat.



The performers, seen against the flying waterfall and high cliffs, seem like heavenly beings soaring across the skies.

The five young male and female performers

Just then, a young man of about 20 stepped out of the crowd and turned on a tape recorder, filling the air with dramatic music. The young man then adjusted his belt, mounted a unicycle and pedalled it onto the steel cable. The unicycle had a rope tied to it which had a wooden rod at the bottom. A second performer mounted this — it was to be a double act.

The rider started slowly, but then accelerated to the middle of the cable, making the audience gasp with terror and delight. He stopped and steadied himself, then began a series of breathtaking stunts. He twitched the unicycle, and made it go both forward and backward. Then, he put both hands on the saddle, lifted himself into a handstand, then lowered himself back onto the bike. The audience heaved a long sigh of relief. The performance of the woman suspended below the unicycle was no less spectacular, moving through a range of poses, standing like a golden pheasant on one leg or like an eagle taking flight. The bright red and yellow costumes the performers were wearing fluttered in the wind, contrasting with the lush green of the mountains and making the performers seem like celestial beings flying above the sea.

There were other performers as well. Some rode solo, with a large flag suspended below the unicycle, enhancing the scene. The audience, more confident now of the acrobats' capabilities, relaxed and enjoyed the performance.

Only after the performance did I learn that the acrobats had no safety harness of any kind. Their secret was the person or flag suspended below, which kept the performers balanced.

Translated by Xiong Zhenru

Fushun War Criminal Prison

PHOTOS BY CHAN YAT NIN • TEXT BY WEN ZIXIAN

In early May, the blooming season of northeast China, several friends and I made a trip to Shenyang, the capital of Liaoning Province, to attend Fuling Apricot Blossom Fair and the ceremony to offer sacrifices to the imperial mausoleum. The most memorable part of the day, however, was the experience of putting myself in the shoes of a prison: in the cell where Pu Yi, the last emperor of the Qing Dynasty was imprisoned.

We visited Shenyang's Forbidden City and Fuling Mausoleum of Nurhachi. Rich and colourful, the imperial architecture of the Qing Dynasty spread out before us. We then took part in the grand ceremony of worshipping the imperial mausoleum. After that we drove to Fushun and visited the Fushun War Criminal Custody Office where Pu Yi was imprisoned.

The Fushun War Criminal Custody Office in which Pu Yi was kept, was formerly a prison built by the Japanese Army during World War II. Japanese demobilized armymen who had been imprisoned here, often came back for a visit.

The Prison Built by the Japanese Army

Fushun War Criminal Custody Office or Fushun War Criminal Prison was built by the Japanese Army during World War II. In 1950, it was changed into a war criminal custody office. During the 1950's and early 1960's Pu Yi, China's last emperor and 53 members of the imperial family were imprisoned. Also imprisoned here were 973 Japanese war criminals and 301 Kuomintang generals The name Fushun War Criminal Custody Office was spread far and wide by Bernardo Bertolucci's film *The Last Emperor* which won nine Oscars, a couple of years back.

We obtained permission to stay in the cells of the criminal custody office to re-live, for a day, the life of the last emperor. Going along with us were two brave young ladies.

The prison gave each of us a set of toilet utensils, a dinner set and a prisoner's suit. We all vied to use No 981 which Pu Yi wore. Finally, it was agreed that each one took turn to wear the last emperor's suit. As soon as we entered the cells, the warden locked up the doors Our imprisonment began. After staying for only scores of minutes, I felt suffocated and hungry. I could not imagine how prisoners managed to endure for a dozen or more years like this. Soon, someone opened a small window and shouted, "No. 981, time for a meal." The prisoner's food was sent in. It was a dinner prepared according to the food standard of war criminals of that time: boiled rice, fried cabbage with dried shrimps stewed pork with beans and a soup of spinach and meat We quickly devoured the meal.

Prison Well-Preserved

After dinner, the warden opened the doors of the cells and we could move freely. The warden took us to the exhibition room for reforming the last emperor and other cells and rooms such as the dining room and barber's shop. There was a clinic where Pu Yi studied

To experience the life of imprisonment Pu Yi once led, we also made up our own beds (by Wen Zixian).

On display in one of the cells of the Fushun Criminal Custody Office, are some oil paintings done by former Japanese armymen.

The prison greenhouse where Pu Yi grew flowers

traditional Chinese medicine and treated some of the war criminals. In the prison's club, Pu Yi once put up performances. Here too, was the place the decree of special pardon for Pu Yi was announced. A special cell furnished with a double bed, a dressing table and a washbasin stand was the room where Pu Yi and Li Yuqin, China's last imperial concubine, spent a night.

In December 1956 Li Yuqin paid the fifth visit to the prison. She asked Pu Yi for a divorce. At that time, Pu Yi had been imprisoned for 10 years and still did not know when he could be released. The custody office tried to persuade Li Yuqin not to divorce, and specially arranged a room for Pu Yi and Li Yuqin to spend the night. It is said that this was the first and also the last time Pu Yi and his imperial concubine lived together as a real husband and wife.

"Reform Through Labour" and the "Announcement of Judgement"

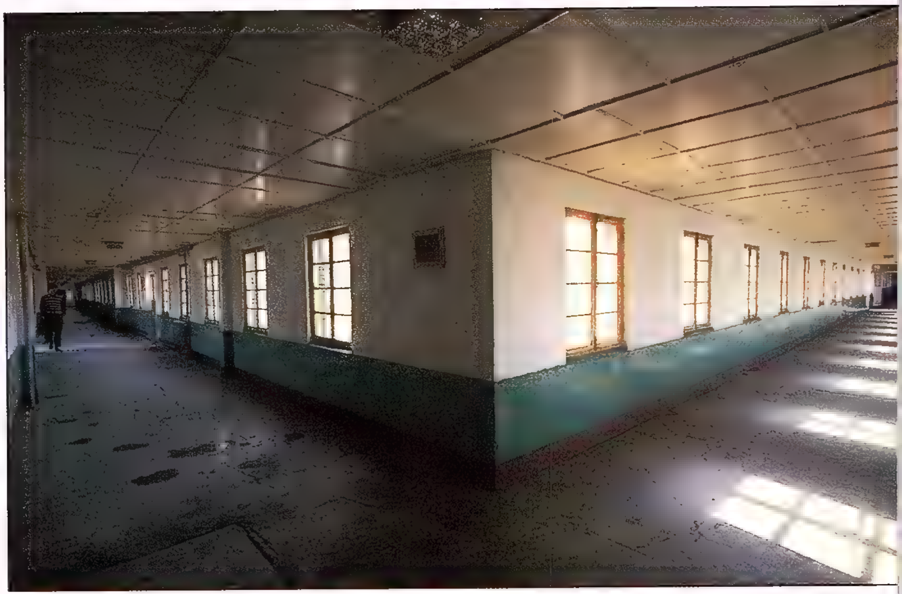
At night, spring rain pattered on the windows. The grey walls, the awesome iron-bar windows and the dark night brought us tension and also fears. We could not go to sleep. The two young ladies staying next door, later told us that they were too excited and stayed awake the whole night.

Before breakfast, the following day we were taken to the greenhouse to be "reformed through labour" — watering flowers and weeding. Pu Yi had done the same job. He often pulled up flowers along with grasses.

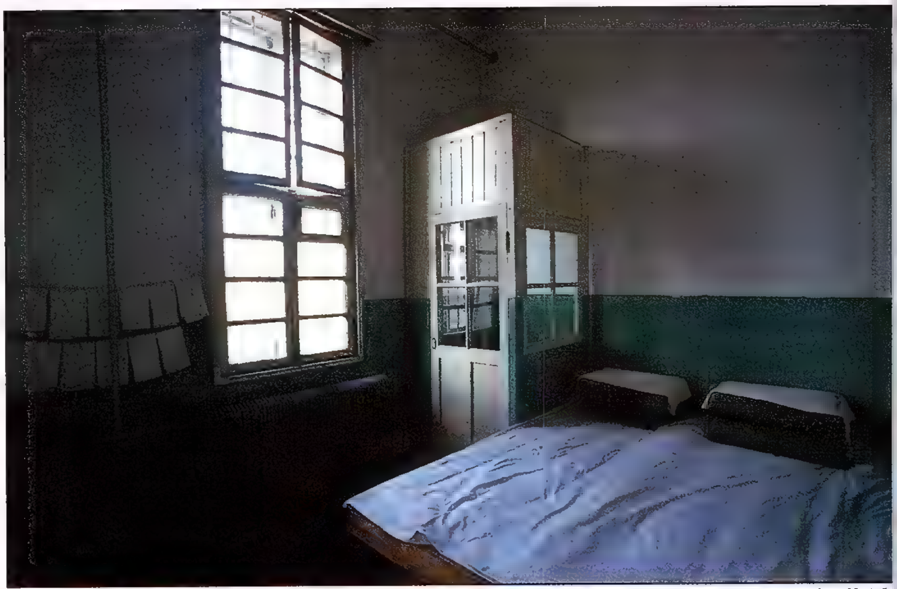
After breakfast, we packed our belongings and waited for the "announcement of judgement". The "judges" of the "War Criminal Custody Office" announced the "decree of special pardon" and issued a certificate of special amnesty to each of us. The certificates bear these words: Mr/Ms so and so was imprisoned in "the last emperor's cell" for a day on x day, x month, x year and was approved to be released with a special pardon.

And so ended our very short "life of imprisonment".

Translated Anne Yan



To facilitate surveillance, the windows of the cells are big and the corridors are broad.



China's last emperor Pu Yi and imperial concubine Li Yuqin spent a night in this special cell. Th cabinet-like construction in the corner is a toilet.

Eating an authentic prison meal, prepared according to the food standard of war criminals o the time (by Wen Zixian).

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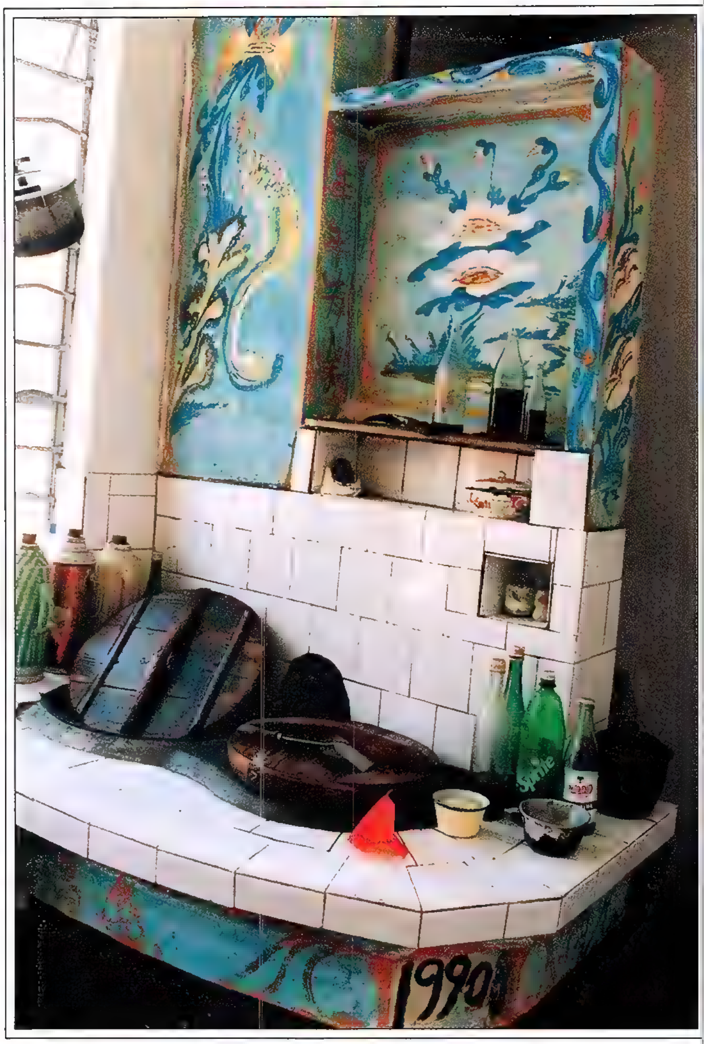
Kitchen Paintings in Rural Households

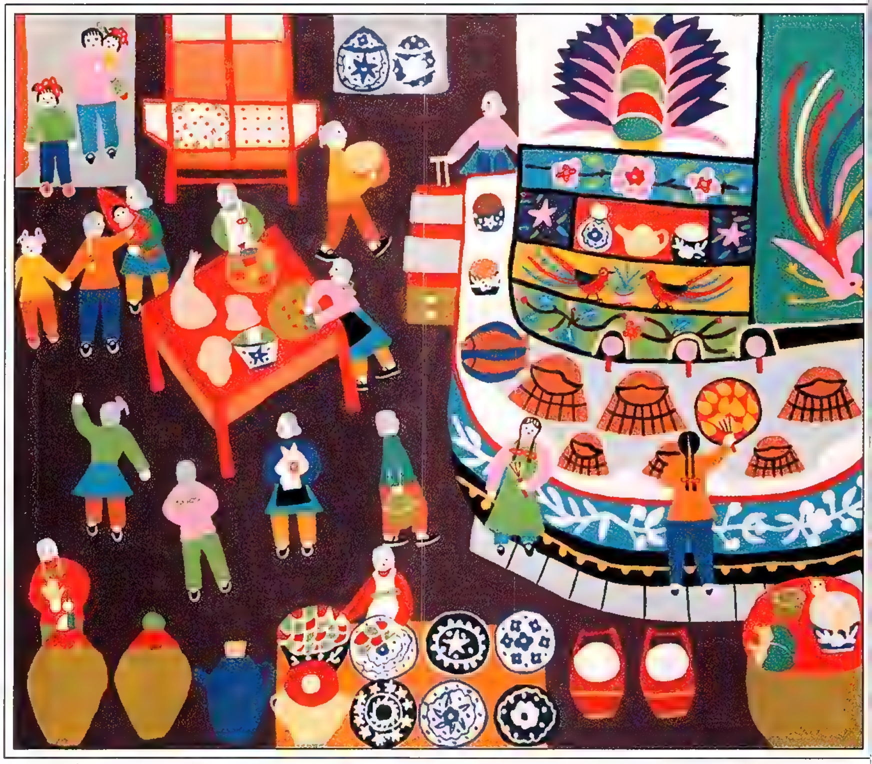
PHOTOS & TEXT BY YE WENHU

In the Chinese countryside, there has been handed down since ancient times a custom of worshipping a "kitchen god". The Chinese people believe in the saying that food is the first necessity of the people, hence there exists a kitchen god who is omnipresent and lives in every household. Every year on the 23rd of the 12th lunar month before the New Year, the kitchen god would soar up to Heaven and report good and evil deeds of the family where he resided, and return to the world of men on the lunar New Year. According to his report, the Jade Emperor bestows happiness or misfortune to the different households. So poor or rich, every household would carefully pay tributes to the kitchen god throughout the year, and pray that he would speak good of them to Heaven and bring them good luck and happiness.

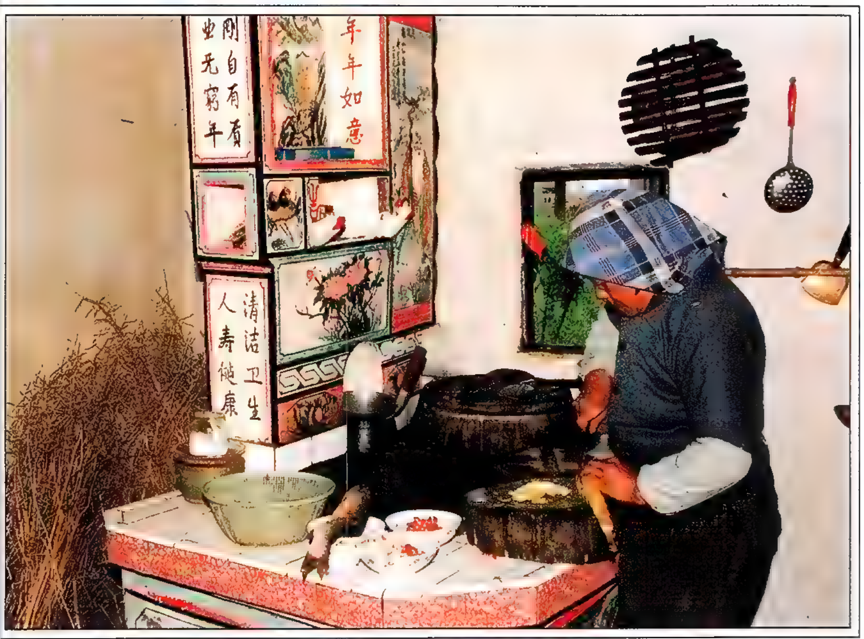
Unlike the shrines of other gods, the shrine of the kitchen god is the cooking stove in every household. The kitchen god sleeps on top of the cooking stove, and the top of the kitchen range is therefore a sacred place and should be kept tidy and clean. Taking advantage of the time when the kitchen god goes to Heaven, people would hurry to redecorate the kitchen range, painting a portrait of a kitchen god on an adjacent wall and put up auspicious couplets. By and by, this custom has evolved into a form of folk art — kitchen painting.



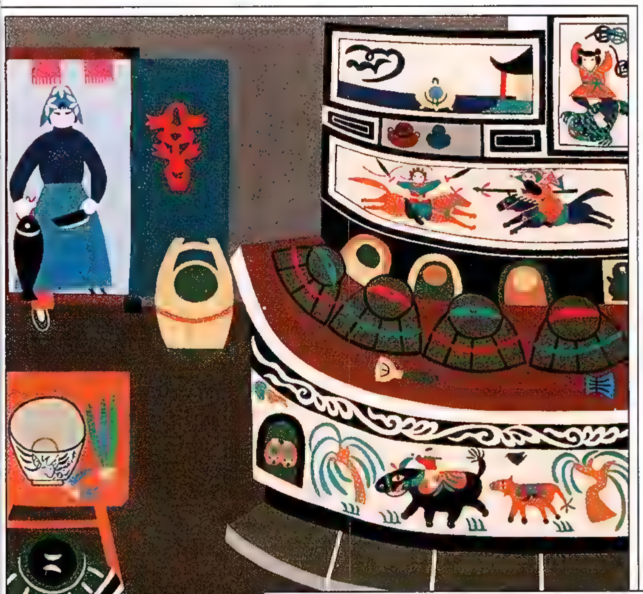
With the living standard raised in Jiangsu and Zhejiang, kitchen ranges in rural households are paved with porcelain tiles and decorated with more beautiful paintings.



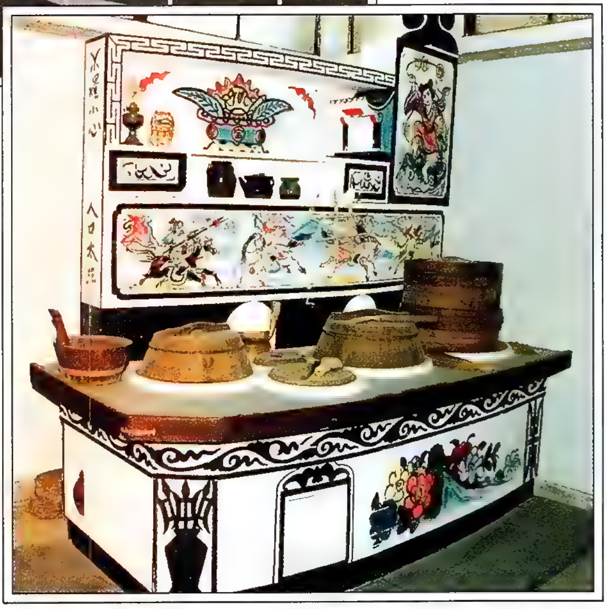
In this farmer's painting portraying a bumper harvest, the cooking range depicted with kitchen paintings occupies a dominant position, showing its significant role in Chinese rural life.


年年如意
清洁卫生
人寿健康

These dishes cooked on the kitchen range with kitchen paintings must be very appetizing!



A local kitchen depicted in a farmer's painting



A typical kitchen range and kitchen paintings in a rural household in Jiangsu and Zhejiang

Kitchen paintings can be found in many places throughout China. But those in Jiangsu and Zhejiang provinces are most outstanding. They do not usually paint the image of a kitchen god, but choose instead a broad range of subject matters to express their own aspirations. The themes of kitchen paintings in Jiangsu and Zhejiang provinces can be divided into three categories: one, flowers and plants such as plum blossoms, peonies, chrysanthemums, orchids and lotuses. People of Jiangsu and Zhejiang consider peony as wealthy and noble, chrysanthemum clear and beautiful, the orchid elegant, and lotus pure and lofty. According to these characteristics, they choose strong, dark colours or pale colours for their drawings as preferred by the kitchen god.

In the second category, are animals and birds. For instance, the crane symbolizes longevity, mandarin ducks the love between husband and wife, and the carp is drawn to pray for a surplus every year.

The last category enlists prominent generals from ancient Chinese history. For instance, Weichi Jingde and Qin Shubao of the Tang Dynasty are said to be capable of suppressing devils. Pictures of them in kitchen paintings can drive away evil spirit hiding kin the house. Nevertheless, farmer households like to put up kitchen paintings of all kinds over the kitchen ranges, along with auspicious couplets to create a propitious and happy atmosphere.

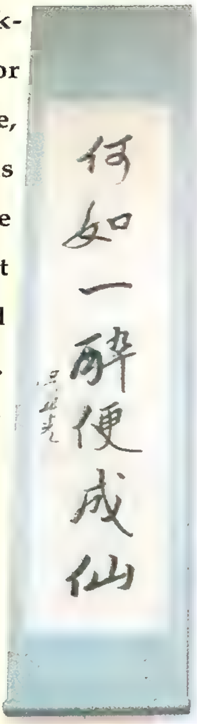
Today the living standards of the people of Jiangsu and Zhejiang have improved. Their kitchen ranges are now paved with mosaic or porcelain tiles. However, they continue in their traditional of kitchen paintings, with an even more dedicated intensity of colour. Yet, there are also some families who simply buy kitchen paintings from the market so that they can be replenished more often to win greater favour from kitchen god.

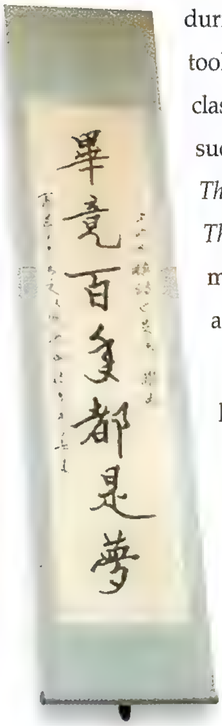
Translated by Anne Yan

The Pioneers of Chinese Literary Translation:
Yang Xianyi and Gladys Yang

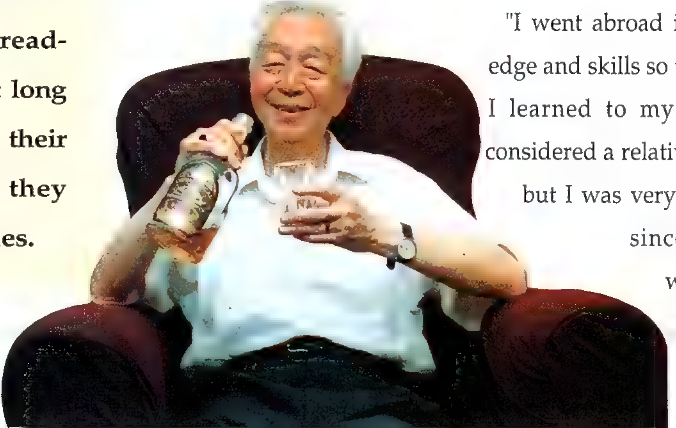
PHOTOS BY XUE TIEJUN • ARTICLE BY CHEN XIAOBO

In an ordinary apartment building at Ganjiakou in western Beijing live an elderly couple, one British and one Chinese. Plainly dressed and simple of mien, they lead a peaceful life, seeking neither fame nor wealth. Yet this couple, Yang Xianyi and his wife Gladys Yang, are two of China's greatest authorities in the field of literary translation. Together and separately, the two have translated an enormous number of works of both classical and contemporary Chinese literature, and in fact have been pioneers in introducing Chinese literature to readers all over the world. Not long ago I visited the couple at their home in Beijing, where they have been living for decades.





A wine lover all his life, Yang has been fondly nicknamed a "drunken immortal".



Yang Xianyi's Early Years

Yang Xianyi's grandfather, Yang Shixie, was a Qing-dynasty official in Jiangsu Province's city of Huai'an, and his father once worked as president of the Bank of China. Born into this wealthy family in Tianjin in January 1915, Yang Xianyi received an excellent education. As a child he was taught at home by a tutor who had passed the imperial examinations at the county level during the Qing Dynasty. The lessons Yang took with him did not involve studying the classic books traditionally taught to children, such as *The Analects of Confucius*, *Mencius*, *The Book of Songs*, *The Book of Changes*, and *The Spring and Autumn Annals*, but rather more eclectic works such as *Elegies of Chu* and poetry from the Tang Dynasty.

His English teacher, who was a British poet then enjoying some fame, laid a good foundation for Yang Xianyi's mastery of English. After graduating from high school, Yang went to Britain in 1935 to study classical literature (in Greek and Latin) and English literature at Oxford University. He returned to China after acquiring an honorary BA degree and a Master's degree.

"I went abroad in order to improve my knowledge and skills so that I could then contribute what I learned to my country," Yang said. "I was considered a relatively wealthy student at the time, but I was very patriotic." In the 50 years or so since his return to China, Yang worked as a professor at several universities and then later took up editorial and translation work.

In his early years, Yang read some of Lu Xun's works written in the vernacular such as *Call to Arms, Wandering* and *Wild Grass.* As he admired Lu Xun (1881-1936) very much, he began to accept the vernacular style of writing and was greatly influenced by Lu Xun. As a young man Yang was ideologically quite radical, thus when Lu Xun condemned a certain person in his writing, Yang would inevitably agree. For example, Lu Xun wrote to denounce a political opponent named Liang Shiqiu, and Yang also showed no reverence for the man. Later, however, when Yang worked on Liang's translation committee and got to know him personally, he found Liang was ctually a kind and erudite person. As Yang grew older, he leepened his understanding of Lu Xun's views and the situaion that he was in, as well as some of Lu Xun's limitations.

In 1935 the young Yang Xianyi (far right) had a photo taken with friends in Athens on his way to study at Oxford University in Britain.

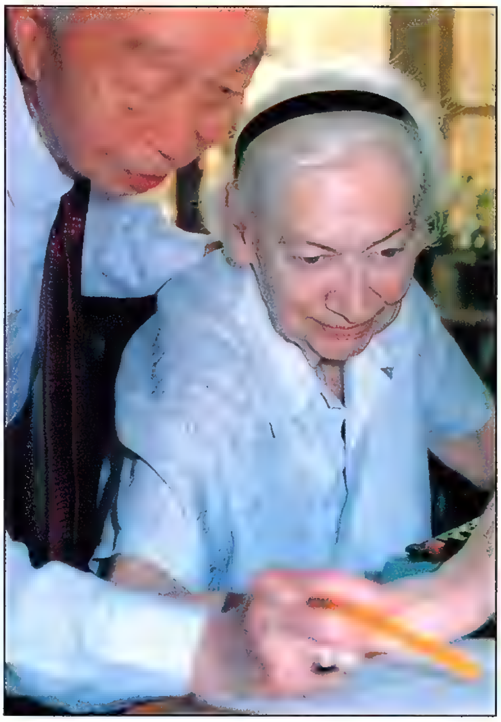
In China's cultural circles, Yang has always been nown as a principled and outspoken man who would ever stoop to flattery. He openly criticized political ampaigns such as the "anti-Rightist movement", the great leap forward" and the "cultural revolution", but ach time his actions ended in trouble. In 1968 during he "cultural revolution", he was labelled a secret agent nd thrown into jail for four years, along with his wife. inally, they were set free with a verdict of not guilty. Afterward their only son, suffering from schizophrenia, ommitted suicide.

Day in and day out, the couple quietly work together in their study.

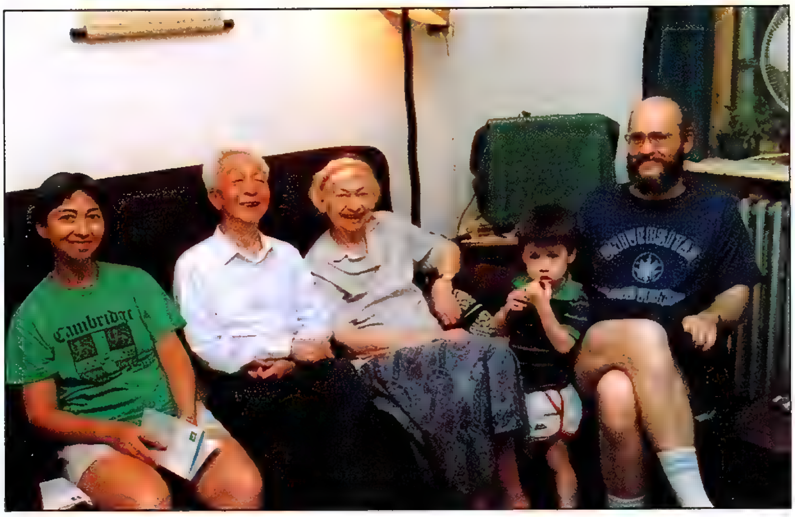
Prolific Translators of Literature

The couple have been working together at Beijing's Foreign Languages Press for many years now, during which time they have translated into English a great number of Chinese classics such as *The Book of Songs, Elegies of Chu, Selections from Records of the Historian, Selected Poems and Essays of the Tang and Song, History as a Mirror, The Scholars, Selected Tales of Liaozhai,* and the well-known novel *A Dream of Red Mansions.* The latter in particular established their position as masters in the field of translation of Chinese literature.

They have also published translations of a number of works by Lu Xun, including *Selected Works of Lu Xun* in four volumes, *Wild Grass, Wandering, Dawn Blossoms Plucked at Dusk* and *A Brief History of Chinese Fiction.* Apart from these, Mrs. Yang has translated into English modern literary works by Shen Congwen, Ba Jin, Ding Ling, Zhao Shuli, Wang Meng, Zhang Jie, Shen Rong and others.



"Gladys is the best friend I've ever had," is how Yang describes his wife.



The yangs with their youngest daughter and her family

Yang Xianyi, in addition to his Chinese to English translations, has also rendered into Chinese many masterpieces of foreign literature. For his outstanding achievements, Yang Xianyi has been granted the titles of Honorary Member and Academician by the British Society of Sinology and the Italian Dantean Academy, respectively.

Literary translation is an art in itself, a work of creation. During our conversation,Yang Xianyi stressed that a translation should always strive for three things: fidelity, readability and literary elegance. A translator must have a good understanding of linguistics and be able to express himself well. Yang holds that a translator should be as faithful as possible to the original: He cannot add or delete anything in the process of translation. For example, if the original says "grass", the translator cannot translate it into "green grass"; if the writer writes "eat rice", the translator cannot change it to "eat beef pie", and if the original says "the sun is setting", the translator cannot change it to "at dusk". If a word such as "beautiful" is used in the original, the translator should choose carefully which word to use according to the specific context, as there are many different ways to express "beautiful".

Yang Xianyi sometimes does the shopping for the family.

As I spoke with Yang, Gladys sat quietly opposite him. She gazed steadily at her husband, listening attentively without putting in a single word. She first met Yang in 1938, when they were both students at Oxford University. Gladys' family had long had ties with China, and her parents were once stationed in Tianjin as missionaries. Yang and Gladys fell in love and were engaged in Britain, but they got married in China in 1940, when he was 25 and she was 22.

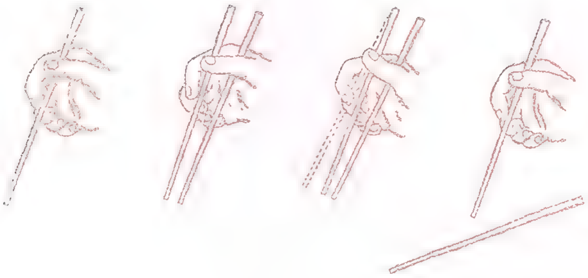
After decades of living together through both happiness and hardship, they still love each other as much as ever. They are husband and wife, best friends and colleagues, helping each other through all life's difficulties. Today it seems that nothing could disturb the peace and calm of this couple.

"Let bygones be bygones" is their attitude towards the past, no matter how painful certain periods may have been. They remain serene in their hearts and minds, spending their days doing translation, growing flowers or going for walks. Sometimes they get together with good friends like Ding Cong, Huang Zongjiang or Wu Zuguang and discuss literature, state affairs and other topics. But much of the time the two spend quietly together, smoking cigarettes and simply enjoying each other's company. They can look back on their lives with pride, knowing that their many translations will live for ever in the minds of countless generations of grateful readers.

Translated by K.V. Ku

A Collector's Passion for Chopsticks

PHOTOS BY TANG ZAIQING • ARTICLE BY LAN XIANG



Square of torso and round of leg,
Coming and going in pairs
They render two to three services during the day
Before being put away for the night.

When a Chinese tourist guide asked her American guests this riddle before a banquet, it took many of wild guesses to find the answer: chopsticks, a unique Oriental utensil which never fails to keep tourists from other countries enraptured.

In 1961, three bronze chopsticks were discovered from a bronze coffin unearthed in Xiangyun, Yunnan Province. After much speculation archaeologists eventually dated them back to the late Spring and Autumn Period (770-475 B.C.). But a Chinese classic, *Han Fei Zi*, ascribes chopsticks to an even earlier age. "King Zhou fashioned ivory into slender chopsticks, to the horror of members of his royal family," the book says. This means that chopsticks were already in use around 1,100 years ago, as King Zhou was the last monarch of the Shang Dynasty (c. 16th-11th century B.C.).

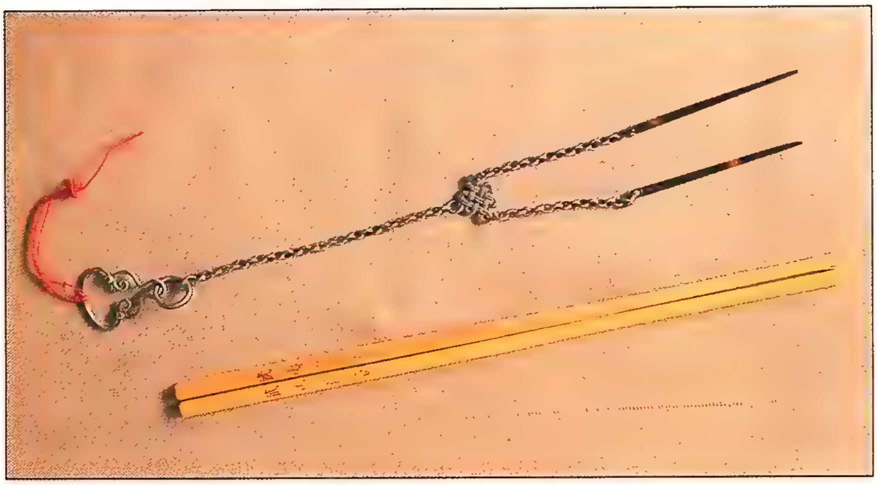
The shapes of chopsticks have remained very much the same over the last 3,000 years, but the variety of raw materials used has vastly increased. The earliest chopsticks were probably made of tiny tree twigs and thin bamboo stalks. Today the materials fall into five major categories: bamboo and wood, metals, ivory and animal bones, jade and stone, and plastics. Nowadays, chopsticks come in diverse and wide-ranging designs and styles.

Among food utensils, chopsticks are certainly unique. Held between the thumb and fingers of one hand, they help transport all kinds of food

Qing-dynasty engraved copper chopsticks and porcelain rests

Lan Xiang, owner of China's first private chopstick museum

A chopstick container made of ox horn and a pottery chopstick container



From top to bottom:

- *Turtle-shell chopsticks linked to a ruyi (a symbol of good luck) by a silver chain. As a mascot in ancient times, such miniature chopsticks were often hung inside the mosquito nets to ward evil spirits from babies. They are small compared to the chopsticks placed below them.*
- *Mongolian knife and chopsticks. The sheath, which is often worn by Mongolian men at the waist, has two compartments, one for the knife and the other holding the chopsticks. The other set of cloisonne knife and chopsticks are also made in the Mongolian style.*
- *A simple display case in a tiny five-square-metre room*

The other use of copper chopsticks, as described in the classical novel A Dream of Red Mansions: *"Hsi-feng held a pair of copper chopsticks in her hand and poked at the ashes in the stove".*

上海民间(蓝翔)民俗
藏筷館

— bean noodles, peas, shrimps, and what not — into the mouth. Apart from their practical value, they are fine objects d'art, often inscribed with flowery patterns as well as poems and antithetical couplets in varied calligraphic styles.

In my collection of chopsticks, my favourite is a pair made of snow-white ivory and engraved with a poem entitled *Ode to Bamboo Chopsticks.* In four lines, each containing five Chinese characters, the poem is written in an elegant and slender style, and engraved through the natural and graceful work of the chisel.

▲ Copper chopsticks used a hundred years ago during wedding and religious ceremonies or cutting dead wicks from burning candles

▶ Mahogany chopsticks with carved boxes

I love collecting chopsticks because they are not only fine works of traditional art but also a sort of mascot for weddings and many other traditional Chinese rituals. In Yangzhou, the hometown of Lin Daiyu, a main heroine in the classical Chinese novel *A Dream of Red Mansions,* it is customary for well-wishers to toss a bundle of new chopsticks painted with red lacquer into the bridal chamber during the height of the celebrations. As the Chinese pronunciation of "chop" is, by way of *pinyin,* homonymous to "quick", the ritual symbolizes people's wishes that the newlyweds will produce a healthy baby quickly.

Among the Tujia people living in the now world-famous Zhangjiajie State Forest Reserve in western Hunan Province, chopsticks are also used as propitious wedding symbols. When the bridegroom's party arrives to pick up his bride, the bride is required to kowtow to the memorial tablets in honour of heaven, earth, the parents and her teachers. While she kowtows she holds in her hands a bunch of red-painted chopsticks and chants a song while distributing the chopsticks among the well-wishers. No visitor leaves the scene without feeling enchanted by this unique ethnic custom.

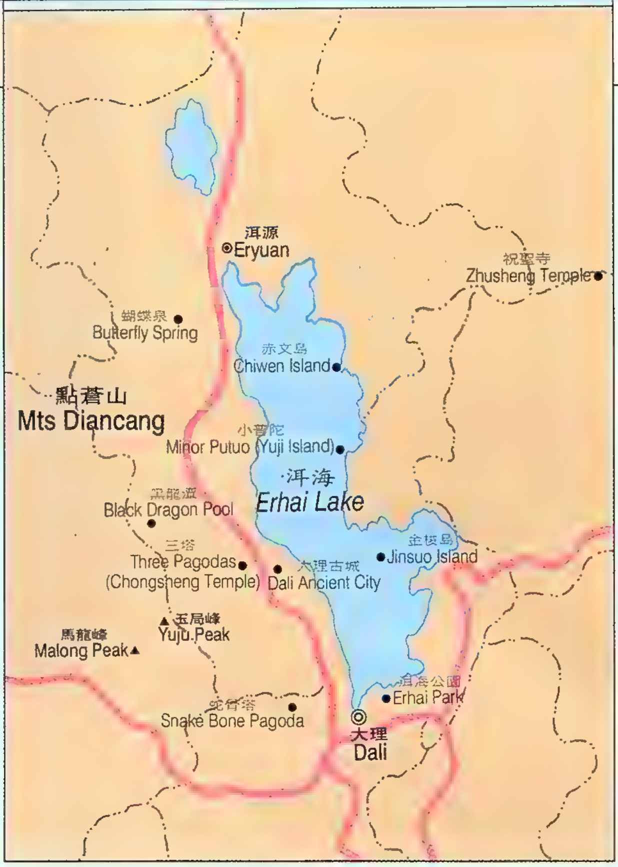
Cast in the image of a unicorn, this multi-purpose pottery container (middle) produced in the Qing Dynasty is used to contain, among other things, cooking oil, wine and chopsticks.
Left: *Painted porcelain chopstick containers are mostly for hanging on the wall.*
Right: *A fan-shaped porcelain chopstick container produced during the early 19th century*

In the Ordos Grassland in Inner Mongolia, the wedding banquet often begins with young women tinkling wine cups in their hands while young men keep knocking at the bowls and plates with chopsticks. When the cacophony reaches a climax and the participants can no longer contain themselves, they flail chopsticks in both hands and unleash pent-up energy by dancing with abandon.

My research into Chinese folklore has taken me to many parts of the country and enabled me to garner several thousand pairs of famous ancient and contemporary chopsticks in 600-plus categories. My collection also includes nearly 100 chopstick containers made of pottery, porcelain, brick, bamboo and wood, as well as 200 chopstick rests and boxes and spoons. In 1988, after a decade of hard work, I established China's first private chopstick museum in Shanghai. Over the last few years the Lan Xiang Traditional Chopstick Museum has received a constant stream of curious visitors — college professors and students, archaeologists, art collectors and foreigners.

Translated by Ling Yuan

Some Tourist Attractions in Dali



If you are travelling to Jizu Mountain in northwestern Yunnan Province, it is worthwhile to supplement your touring schedule with some scenic spots at Dali, which is only a short distance from the mountain.

Dali is situated 400 kilometres to the west of Kunming on a long narrow rice plain between the undulating Diancang Mountains and Erhai Lake on the western Yunnan Plateau. With over 1,200 years of history and the natural beauty of the landscape, Dali has a great number of tourist attractions.

The Diancang Mountains

Lying two kilometres west of Dali City, the mountains stretch from Eryuan in the north to Dali in the south, it is more than 50 kilometres in length, with 19 peaks 3,500 metres above sea level. The highest is Malong Peak which is 4,112 metres and snow-capped throughout the year. Between these peaks there are 18 streams and rapids all running eastward to feed into Erhai Lake. Because of the great height, the climate here varies greatly: while the mountain tops are permanently snow-capped, the two slopes are heavily forested and the foot of the mountain is decked in red and green plants and flowers. Diancang Mountains are one of China's richest area of vegetation with over 3,000 varieties of trees and plants, and is a big resource for timber and medicine, in addition to being world-famous for its finely-textured marble.

Fishing season at Erhai Lake

The clouds and mist shrouding the mountains are constantly changing shapes, and after a rain shower, a milky band of clouds appear twining around the mountains and dividing them into two distinct parts at the middle, hence the description "clouds in the shape of a jade belt". This spectacular scene is in fact the result of water vapour rising from Erhai Lake and the convergence of cold air coming down from the mountain tops.

Erhai Lake

Is a highland lake 1,980 metres above sea level formed by a geological fault at the east foot of Diancang. Long and narrow, the lake is shaped very much like a human ear, hence its Chinese name which literally means the "ear sea". Covering an area of 251 square kilometres, this makes Erhai the second largest freshwater lake in Yunnan and it is rich in fish.

In the lake there are three islands: Jinsuo, Chiwen and Yuji; and near the shore there are four sandbars: Chishabi, Daxian, Yuanyang and Malian. The three islands are famous both for their natural beauty and cultural attractions such as the summer palace built by a king of the ancient Nanzhao Kingdom on Jinsuo Island, which is on the eastern part of the lake and the largest of the islands. With a valley-like dip in the middle, Jinsuo resembles a shuttle or as its Chinese name suggests a "gold shuttle". Yuji is a limestone island and lies 10 kilometres north of Jinsuo. A two-storey square shaped Guanyin Pavilion, also known as Minor Putuo Temple, is on Yuji. Chiwen in the northeast is a limestone peninsula with stalactite caves, abundant species of trees and fishing villages inhabited by the Bai people.

Erhai Park

Situated on the lake's south shore, Erhai Park covers 106 hectares and was built by cutting into

Mount Tuanshan which stretches a length of over 3,000 metres with the highest peak rising at 2,049 metres. In ancient times, the surface of the lake was much higher than it is today, and Mount Tuanshan used to be one of the islands in the lake. A staircase of 240 steps has been built on the side of the mountain top facing the lake, and there are also a number of pavilions and covered corridors, a tower and a zoo. Visitors here can have a panoramic view of the both the Diancang Mountains and Erhai Lake.

The Third Moon Street Fair

The Butterfly Spring

Situated 20 kilometres north of Dali, Butterfly Spring has a marble-built pond and marble archway entrance. Butterfly Pavilion is multi-storied, but there are also some one-storey pavilions and flower beds gracefully designed.

Beside the spring is a 500-year-old tree which blossoms in March and April and appears to be covered by countless butterflies, hence its name of the Butterfly Tree. The temperate climate and luxuriant vegetation in this area with nearby woods, makes this an ideal habitat for butterflies, and there are more than 20 species of butterflies and the population numbers thousands. Flying in close formation in a single line, they form "colour ribbons" which sometimes stretch from the tree to the lake's surface, providing a dazzling spectacle.

The Shangdie Festival, held on 15th of the fourth lunar month by the local Bai people, is where the young dress in their holiday best and gather round the spring to sing, dance and watch butterflies. Local legend has it that Butterfly Spring was originally named Bottomless Pool, but was renamed after the tragic love-story of a pair of star-crossed young lovers, forced to jump into the pool by an inflexible landlord named Yu. Some time later, a pair of butterflies flew out of the pool believed to be the reincarnation of the drowned pair.

The Three Pagodas of Chongsheng Temple

Built in the period of 824-839, the three pagodas stand at the foot of Yingle Peak of Diancang Mountains in front of the original site where the magnificent Chongsheng Temple used to be. The three pagodas form a triangle, with the bigger Qianxun Pagoda, a 16-storey brick pagoda, in the middle and the two smaller ones at the side. Each storey of Qianxun contains a shrine and each shrine in turn a Buddha carved from Dali marble. A staircase takes visitors to the top storey, where again you can have a panoramic view of Diancang and Erhai. The two smaller North and South Pagodas, 42.19 metres in height, are white and built on an octagonal base. The 10 storeys are each decked with Buddha statues and richly ornamented with designs of lotuses, clouds and vases.

Third Moon Street

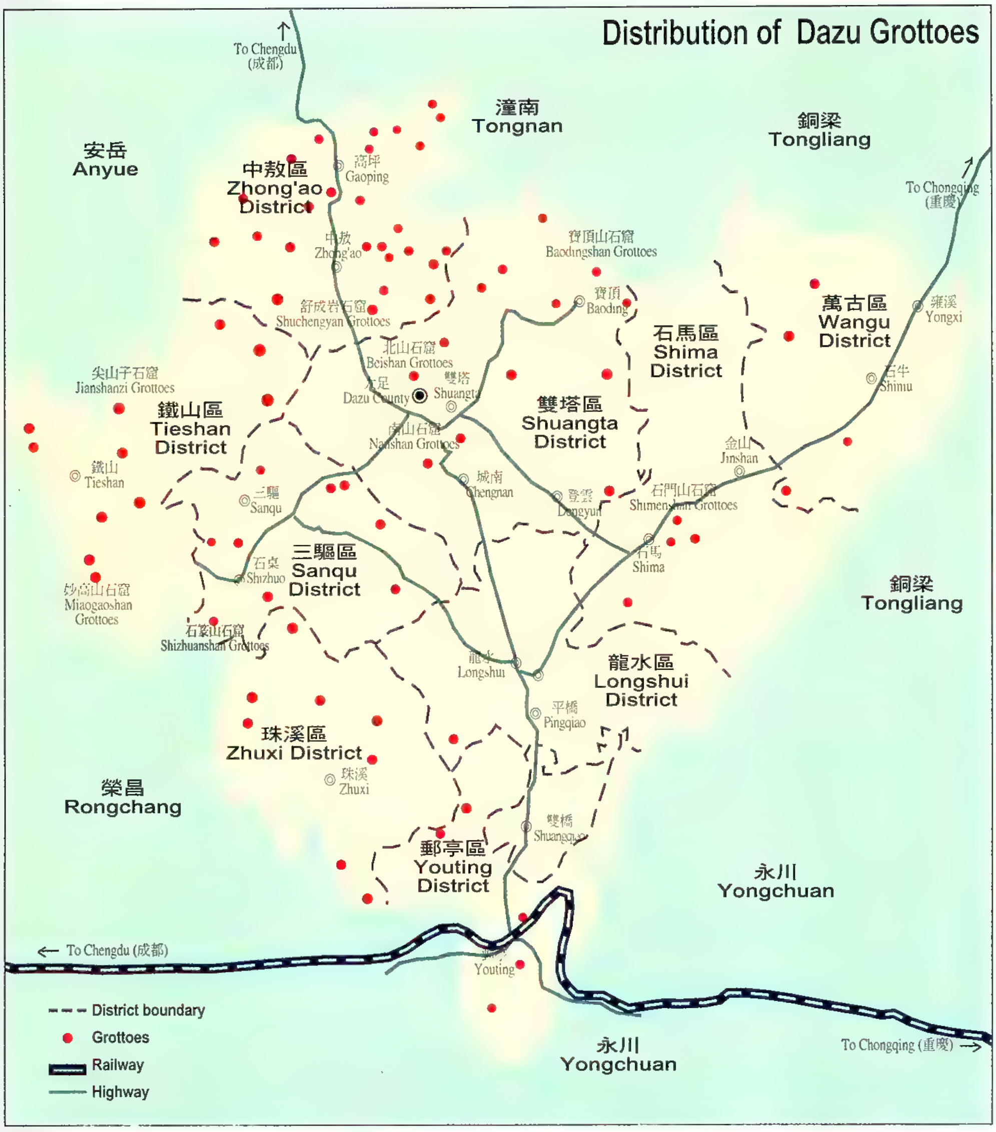
Or Third Month Street refers both to a business street lying outside the West Gate of Dali City. The fair starts on the street during the week beginning on the 14th day of the third lunar month every year. Originally, this day was only a religious festival for the Bai people worshipping Guanyin, but with the passage of time and the integration of the economy, it has become a multiple cultural event. Arrays of tents and canopies selling an assortment of commodities, attracts throngs of people of various nationalities from neighbouring provinces. The fair has five sections: a market for everyday articles which consists of more than 10 long passageways packed on both sides by stores and shops. The other sections are: the livestock market which mainly deals in cattle; traditional Chinese medicinal herbs; general goods and the horse racing ground organized by the Bai, Yi, Tibetan, Hui and Miao minority nationalities.

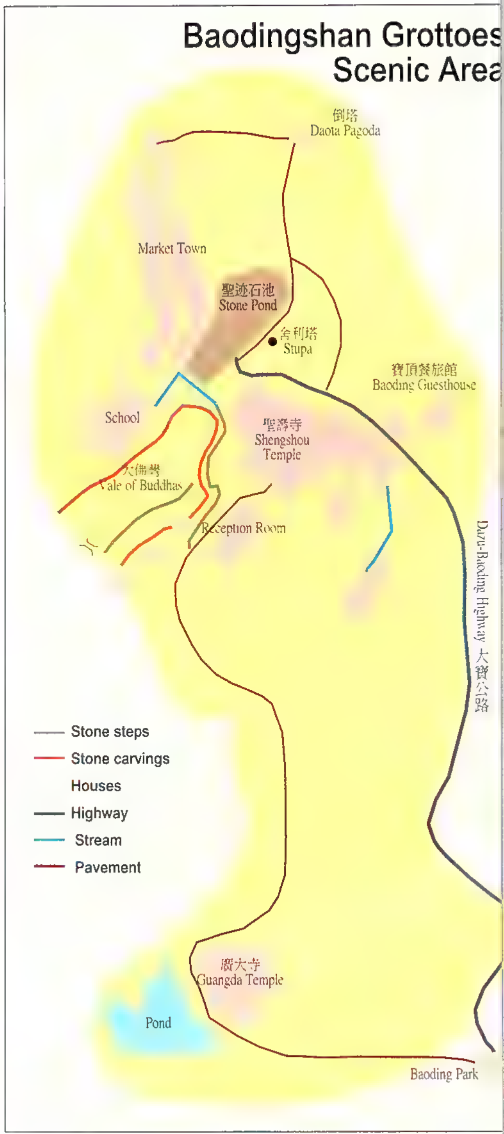
During the fair, there are also many recreational and sports activities inside the city's various cultural palaces and gymnasiums. When night falls, Dali is aglow with numerous coloured lanterns and music.

The ancient three pagodas at the foot of Diancang Mountains

The Butterfly Spring

Tourist Guide to Dazu Grottoes


Distribution of Dazu Grottoes
To Chengdu (成都)
安岳 Anyue
中敖區 Zhong'ao District
高坪 Gaoping
潼南 Tongnan
銅梁 Tongliang
To Chongqing (重慶)
中敖 Zhong'ao
寶頂山石窟 Baodingshan Grottoes
寶頂 Baoding
舒成岩石窟 Shuchengyan Grottoes
萬古區 Wangu District
雍溪 Yongxi
石馬區 Shima District
北山石窟 Beishan Grottoes
尖山子石窟 Jianshanzi Grottoes
大足 Dazu County
雙塔 Shuangta
石牛 Shinıu
雙塔區 Shuangta District
鐵山區 Tieshan District
南山石窟 Nanshan Grottoes
金山 Jinshan
鐵山 Tieshan
三驅 Sanqu
城南 Chengnan
登雲 Dengyun
石門山石窟 Shimenshan Grottoes
石馬 Shima
石桌 Shizhuo
三驅區 Sanqu District
妙高山石窟 Miaogaoshan Grottoes
銅梁 Tongliang
石篆山石窟 Shizhuanshan Grottoes
龍水 Longshui
龍水區 Longshui District
平橋 Pingqiao
珠溪區 Zhuxi District
珠溪 Zhuxi
榮昌 Rongchang
雙橋 Shuangqiao
郵亭區 Youting District
永川 Yongchuan
To Chengdu (成都)
Youting
永川 Yongchuan
To Chongqing (重慶)
District boundary
Grottoes
Railway
Highway


Baodingshan Grottoes
Scenic Area
倒塔 Daota Pagoda
Market Town
聖迹石池 Stone Pond
舍利塔 Stupa
寶頂餐旅館 Baoding Guesthouse
School
聖壽寺 Shengshou Temple
大佛灣 Vale of Buddhas
Reception Room
Dazu-Baoding Highway 大寶公路
Stone steps
Stone carvings
Houses
Highway
Stream
Pavement
廣大寺 Guangda Temple
Pond
Baoding Park

If you want to visit Dazu County, go by train from Chengdu or Chongqing and get off at Youting Station. You then take a bus to complete the rest of the journey to Dazu county town, 35 kilometres away. Alternatively, a long-distance bus is also available from Chengdu which takes about 10 hours to complete the 270-kilometre journey, or boarding the bus from Chongqing, it takes about 4 hours to cover the 150 kilometres. It is best to stay one night in Dazu for sightseeing, and set out during the morning by bus to reach Baodingshan Grottoes, which are 15 kilometres from the city and a 40-minute journey. After you get off the bus, walk to the Vale of Buddhas on Mount Baoding through a path. There is easily enough to occupy half a day at Mount Baoding even for the casual sightseer. Then, we go back to the city and visit Beishan Grottoes which are situated two kilometres from city and provide a leisurely climb along a spacious stone step path. A majority of tourists visit Mount Baoding and Beishan, since others stone carvings in the county are far from the city and widely scattered, and there are some which not opened to the public. Nanshan Grottoes are also nearby the county town.

Average Climatic Conditions in Yunnan, Sichuan, Guangxi and Anhui

			Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Yunnan	Kunming	Temperature (°C)	7.7	9.6	13.0	16.5	19.1	19.5	19.8	19.1	17.5	14.9	11.3	8.2
		Rainfall (mm)	11.6	11.2	15.2	21.1	93.0	183.7	212.3	202.2	119.5	85.0	38.6	13.0
Sichuan	Chengdu	Temperature (°C)	5.6	7.6	12.1	17.0	21.1	23.7	25.8	25.1	21.4	16.7	12.0	7.3
		Rainfall (mm)	5.0	11.4	21.	51.1	88.3	119.4	228.9	265.8	113.5	47.9	16.5	6.4
	Leshan	Temperature (°C)	7.1	8.8	13.5	18.2	21.6	23.8	26.0	25.6	22.0	17.4	13.2	8.8
		Rainfall (mm)	13.4	26.8	41.1	82.6	137.8	168.9	330.5	311.9	148.1	85.2	36.9	15.3
Guangxi	Liuzhou	Temperature (°C)	10.3	11.7	15.6	20.5	24.8	27.2	28.8	28.5	26.7	22.5	17.0	12.4
		Rainfall (mm)	40.5	48.1	84.3	160.1	251.8	245.6	200.8	204.1	69.0	80.2	58.2	46.2
Anhui	Hefei	Temperature (°C)	2.1	4.2	9.2	15.5	20.6	25.0	28.3	28.1	22.9	17.0	10.6	4.6
		Rainfall (mm)	31.8	49.8	75.6	102.0	101.8	117.8	174.1	119.9	86.5	51.6	48.0	29.7
	Huangshan Mountain	Temperature (°C)	-3.1	-1.7	2.7	7.9	11.7	14.9	17.7	17.3	13.7	8.9	3.9	-0.5
		Rainfall (mm)	70.0	121.7	185.1	258.2	328.9	378.8	291.0	299.7	206.0	106.9	84.3	64.3

Train Schedules
Shanghai — Guiyang — Chongqing

151 F.T.	71/74 Exp.	Train No. Station	72/73 Exp.	152 F.T.
11:25	17:40	Shanghai	12:20	07:00
15:10	20:52	Hangzhou East	09:12	03:26
19:10	00:35	Jinhua	05:14	23:31
02:44	07:04	Yingtan	22:52	15:44
12:20	15:29	Zhuzhuo	14:12	05:46
13:12	16:10	Xiangtan	13:20	04:54
22:54	00:42	Huaihua	04:54	19:40
01:07	02:55	Yuping	02:50	17:31
04:21	05:54	Kaili	23:53	14:31
06:42	—	Guiding	—	12:33
08:27	09:41	Guiyang	20:18	10:48
	13:06	Zunyi	16:46	
	17:56	Qijiang	12:14	
	19:48	Chongqing	10:11	

F.T. — Fast through passenger train

Train Schedules
Beijing — Guiyang — Kunming

87 Exp.	61 Exp.	Train No. Station	62 Exp.	88 Exp.
19:58	12:05	Beijing	21:22	15:54
23:38	15:32	Shijiazhuang	18:02	12:21
05:33	21:10	Zhengzhou	12:21	06:24
09:36	01:19	Xinyang	08:05	02:20
13:25	05:05	Wuchang	04:08	22:17
19:01	10:14	Changsha	23:07	16:44
20:50	11:26	Xiangtan	21:46	14:47
04:48	19:50	Zhenyuan	13:04	06:23
07:32	22:01	Yuping	11:02	04:20
10:18	00:44	Kaili	08:02	01:32
13:58	04:24	Guiyang	04:32	21:48
	06:16	Anshun	02:39	
	09:13	Liupanshui	23:52	
	11:59	Xuanwei	21:11	
	16:54	Kunming	16:16	

Exp. — Express

Train Schedules
Kunming — Guangzhou

166/163 F.T.	Train No. Station	164/165 F.T.
11:50	Kunming	19:36
14:50	Qujing	16:43
17:06	Xuanwei	14:33
22:51	Anshun	08:44
01:00	Guiyang	06:24
04:35	Duyun	02:31
16:16	Liuzhou	14:58
19:41	Guilin	11:22
03:46	Hengyang	03:56
09:16	Shaoguan	22:22
10:44	Yingde	20:46
13:20	Guangzhou	18:30

Train Schedules
Kunming — Shanghai

80 Exp.	Train No. Station	79 Exp.
22:06	Kunming	06:54
00:54	Qujing	04:12
02:54	Xuanwei	02:02
08:20	Anshun	20:25
10:16	Guiyang	18:31
17:36	Mawei	11:19
00:40	Liuzhou	04:17
03:34	Guilin	01:11
10:02	Hengyang	18:57
12:10	Zhuzhou	16:51
22:38	Shangrao	05:51
02:30	Jinhua	01:34
06:01	Hangzhou	22:08
09:11	Shanghai	19:00

Major Hotels in Yunnan, Sichuan, Anhui and Guangxi

Kunming, Yunnan

Begonia (Haitang) Hotel
海棠飯店
Huancheng Road East, Kunming, Yunnan 650000
Tel: 3137573
GM: Wang Xiuying
231 rooms and suites
Located next to the eastern bus station, 9 km from airport, 5 km from railway station
Facilities: Restaurant, banquet hall, shopping arcade, indoor swimming pool

Golden Dragon Hotel
金龍飯店
575 Beijing Road, Kunming, Yunnan 650011
Tel: 3133104 Telex: 64060 GDHKM CN
Fax: 3131082
GM: Mai Qiliang
Opened January 1988
302 rooms and suites
Located 4 km from airport, 1 km from railway station
Facilities: Restaurants offering Western, Japanese, Guangdong and Yunnan dishes, conference/banquet rooms, business centre, indoor swimming pool, gym, bar, karaoke, disco, tennis court, clinic

Golden Flower Hotel
金花賓館
143 Huancheng Road West, Kunming, Yunnan 650031
Tel: 3132118
152 rooms and 17 suites
Located 20 km from airport, 10 km from railway station
Facilities: Chinese and Western restaurants, banquet hall, ballroom, bar

Golden Peacock Hotel
金孔雀飯店
Daguan Park, Kunming, Yunnan 650032
Tel: 414334 Telex: 64017 GPHKM CN
Fax: 4141087
GM: An Rui Chuan
Opened June 1988
104 rooms
Located 10 km from airport, 6 km from railway station
Facilities: Restaurant, banquet hall, conference rooms, business centre, bar, billiard room, swimming pool, tennis courts, dance hall, karaoke

Green Lake Hotel
翠湖賓館
6 Cuihu (Green Lake) Road South, Kunming, Yunnan 650031
Tel: 5158888 Telex: 64073 GLHTL CN
Fax: 5153286
GM: Rene Hardmeier
Opened 1965 (New Wing in 1993)
478 rooms and suites
Located in city centre, 12 km from airport, 7 km from railway station
Facilities: Restaurants, banquet facilities, beauty salon, massage, tennis courts, business centre, clinic, shopping arcade

King World Hotel
錦華大酒店
28 Beijing Road South, Kunming, Yunnan 650011
Tel: (0871) 3138888 Telex: 64143 KIWH CN
Fax: (0871) 3138656, 3131910
GM: Zhang Xianbing
Opened 15 February 1992
320 rooms and suites
Located 5 km from airport, 400 m from railway station
Facilities: Chinese and Western restaurants, revolving restaurant, coffee shop, bar, business centre, shopping arcade, banquet hall, disco, function room, massage, beauty salon, karaoke

Kunming Camellia Hotel
昆明茶花賓館
154 Dongfeng Road East, Kunming, Yunnan 650041
Tel: 3163000, 3162918 Telex: 64135 KMCH CN
GM: Li Datong
Opened February 1986
140 rooms
Located 7 km from airport, 3 km from railway station
Facilities: Chinese restaurant, business centre, shopping arcade, dance hall, bar

Kunming Hotel
昆明飯店

145 Dongfeng Road East, Kunming, Yunnan 650061
Tel: 3162063, 3162171 Telex: 64058 KMHTL CN
Fax: 3163784
GM: Duan Fu Guang
Opened 1958
400 rooms and suites
Located 5 km from airport, 3 km from railway station
Facilities: Chinese and Western restaurants, banquet rooms, conference rooms, coffee shop, dance hall, gym, business centre, karaoke, disco, sauna, beauty salon, indoor swimming pool, shopping arcade, billiard room

Orchid Hotel
蘭花賓館
Huancheng Road South, Kunming, Yunnan
Tel: 3135553 Fax: 3133155
GM: Ma Lizhou
Opened 28 January 1992
252 rooms
Located 15 min from airport, 3 min from railway station
Facilities: Restaurants, karaoke, bar, dance hall, beauty salon

Yunnan Hotel
雲南飯店
83 Dongfeng Road West, Kunming, Yunnan
Tel: 3132419
GM: Liu Jiaxiang
Opened 1962
382 rooms
Located 15 km from airport, 5 km from railway station
Facilities: Restaurants, conference room, shops, beauty salon, clinic

Chengdu, Sichuan

Chengdu Grand Hotel
成都大酒店
29 Section 2, Renmin Road North, Chengdu, Sichuan 610081
Tel: 3333888 Telex: 600349 CHDGH CN
Fax: 336818
GM: Wang Zize
Opened 8 October 1990
456 rooms and 12 suites
Located 20 km from airport, 200 m from railway station
Facilities: Chinese and Western restaurants, conference rooms, business centre, karaoke, dance hall, beauty salon, gym, shopping arcade, massage, bar

Chengdu Hotel
成都飯店
East Section of Shudu Road, Chengdu, Sichuan 610066
Tel: 4444112, 4448888
Telex: 60164 CDHOT CN, 600077 CHMKT CN
Fax: 441603
Opened 18 May 1984
310 rooms
Located 15 km from airport, 5 km from railway station
Facilities: Chinese and Western restaurants, international conference hall, business centre, bar, swimming pool, tennis court, billiard room, gym, sauna, massage, clinic, karaoke, disco, coffee shop, function rooms

Chengdu Jiaotong (Traffic) Hotel
成都交通飯店
77 Linjiang Road, Xinnanmen, Chengdu, Sichuan 610041
Tel: 5551017, 5554267, 5554962 Fax: 582777
GM: Yan Wenlin
Opened 22 March 1986
130 rooms
Located 300 m from city centre, 15 km from airport, 6 km from railway station
Facilities: Chinese and Western restaurants, shopping arcade, music bar, clinic, massage, beauty salon, dance hall, karaoke

Jinhe Grand Hotel
成都金河大酒店

18 Jinhe Street, Chengdu, Sichuan 610031
Tel: 6642888 Telex: 600341 JHHTL CN
Fax: (028)632037
GM: Long Guanyin
Opened 15 April 1991
400 rooms and 8 suites
Located 18 km from airport, 7 km from railway station
Facilities: Revolving restaurant, banquet hall, conference rooms, bar, karaoke, disco, dance hall, business centre, billiard room

Jinjiang Hotel

四川錦江賓館

36 Section 2, Renmin Road South, Chengdu, Sichuan 610012
Tel: 5582222 Telex: 60109 JJH CN
Fax: 5581849, 5582348
GM: Lou Li Xian
Opened 1962
519 rooms and 57 suites
Located 17 km from airport, 8 km from railway station
Facilities: Restaurants, business centre, swimming pool, karaoke, bar, sauna, beauty salon, disco, tennis court

Minshan Hotel

岷山飯店

7 Section 2, Renmin Road South, Chengdu, Sichuan 610021
el: 5583333, 5551384
elex: 60247 MSH CN, 600033 MSNHL CN
ax: 582154
Opened 18 January 1988
37 rooms and suites
ocated in downtown Chengdu, 16 km from airport, 8 km from railway station
acilities: Chinese and Western restaurants, banquet rooms, business centre, shopping centre, dance room, karaoke, gym, sauna, billiard room, beauty salon, swimming pool, tennis court, coffee shop, bar

Tibet Hotel

西藏飯店

0 Renmin Road North, Chengdu, Sichuan 610081
el: 3334001 Telex: 60390 THC CN Fax: 333526
36 rooms and suites
ocated 20 km from airport, 1 km from railway station
acilities: Restaurants, business centre, disco, beauty salon, karaoke, function rooms, coffee shop

Zhufeng Hotel Chengdu

成都珠峰賓館

07 Shangxi Shuncheng Street, Chengdu, Sichuan 610015
el: 6662441 Telex: 600023 ZHGHO CN
ax: 671717
Opened 15 March 1988
70 rooms
ocated in the city centre, 20 km from airport, 4 km from railway station
acilities: Chinese restaurants, banquet hall, business centre, bar, karaoke, disco, billiard room, shopping arcade, beauty salon

Chongqing, Sichuan

Chongqing Guesthouse

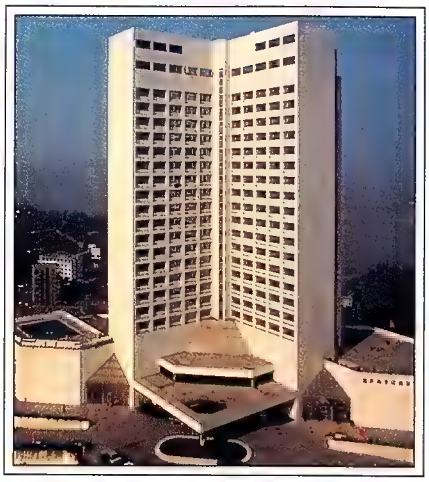
重慶賓館

35 Minsheng Road, Chongqing, Sichuan 630010
el: (0811) 345888 Telex: 62122 CQGH CN
ax: (0811) 330643
GM: Yang Huai
Opened 18 July 1985
65 rooms
ocated in downtown Chongqing, 30 km from airport, 5 km from railway station
acilities: Chinese and Korean restaurants, business centre, conference rooms, health club, swimming pool, sauna, massage, nightclub, karaoke, dance room, bar, billiard room, mini-golf, beauty salon, shopping arcade

Holiday Inn Yangtze Chongqing

重慶揚子江假日飯店

5 Nanping Beilu, Chongqing, Sichuan 630060



Tel: 203380 Telex: 62220 HIYCQ CN
Fax: 200884
GM: Peter Pollmeier
Opened 24 February 1989
379 rooms and suites
Located 5 km from city centre, 30 km from airport, 4 km from railway station
Facilities: Chinese restaurant, business centre, disco, karaoke, bar, ballroom (300 persons), outdoor swimming pool, health club, sauna, massage, billiard room, shopping arcade, beauty salon, gym

Huixianlou Hotel

重慶會仙樓賓館

186 Minzu Road., Central District, Chongqing, Sichuan 630010
Tel: 344135, 345027
Gm: Chen Nan
Opened 20 September 1982
159 rooms
Located in the heart of the city, 35 km from airport, 5 km from railway station
Facilities: Restaurant, conference room, business centre, karaoke, bar, dance hall, clinic, beauty salon

Hefei, Anhui

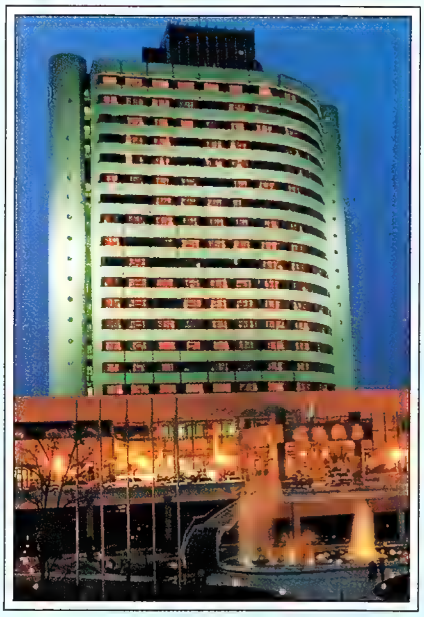
Anhui Friendship Hotel

安徽友誼賓館

6 Meishan Road, Hefei, Anhui 230022
Tel: 336948, 331707
90 rooms and suites
Located 9 km from airport, 5 km from railway station
Facilities: Chinese and Western restaurants, conference room, business centre, bar, coffee shop, ballroom, beauty salon

Anhui Hotel

安徽飯店



2 Meishan Road, Heifei, Anhui 230022
Tel: 331100, 332998 Telex: 90029 ANHTL CN
Fax: (0551) 332581
320 rooms
Facilities: Chinese and Western restaurants, banquet hall, business centre, conference hall, karaoke, billiard room, gym, beauty salon, bar

Overseas Chinese Hotel

華僑飯店

68 Changjiang Road, Heifei, Anhui 230001
Tel: (0551) 252221 Telex: 90231 AOCH CN
Fax: (0551) 242861
GM: Sun Yong Ying
Opened April 1954
256 rooms and 42 suites
Located 11 km from airport, 1.5 km from railway station
Facilities: Chinese and Western restaurants, conference room, shopping arcade, coffee shop, bar

Huangshan, Anhui

Dianli Guesthouse

電力賓館

1 Qianyuan Road South, Tunxi District, Huangshan, Anhui 245000
Tel: 0559-214811 Fax: 0559-213546
GM: Zhang Zhenbo
Opened May 1990
112 rooms and 8 suites
Located 5 km from airport, 0.5 km from railway station
Facilities: Chinese and Western restaurants, ballroom, karaoke, beauty salon, clinic

Huashan Guesthouse

華山賓館

3 Yan'an Road, Tunxi District, Huangshan, Anhui 245000
Tel: 0559-213311 Telex: 5478
Fax: 0559-212378
GM: Zhu Genyi
Opened 1962
132 rooms and 10 suites
Located 5 km from airport, 2 km from railway station
Facilities: Chinese and Western restaurants, coffee shop, multi-function hall, beauty salon

Jiangnan Hotel

江南大酒店

25 Qianyuan Road North, Tunxi District, Huangshan, Anhui 245000
Tel: 211067
GM: Zhu Yunhai
Opened 8 October 1992
107 rooms and 6 suites
Located 4 km from airport
Facilities: Chinese restaurant, business centre, coffee shop, ballroom, shopping arcade, sauna, massage

Jiangxinzhou Hotel

江心洲賓館

4 Jiangxinzhou, Tunxi District, Huangshan, Anhui
Tel: 212612 Telex: 90918 AHST CN
GM: Xu Yuansan
Opened September 1987
132 rooms and 3 suites
Located 5 km from airport, 3 km from railway station
Facilities: Chinese and Western restaurants, ballroom, coffee shop, shopping arcade

Guilin, Guangxi

Guilin Garland Hotel

桂林凱悅酒店

86 Zhongshan Road South, Guilin, Guangxi 541002
Tel: 332510, 332511, 332512
Telex: 43438 GLGAR CN
Fax: (0773) 333340
300 rooms
Located 12 km from airport, 300 m from railway station
Facilities : Chinese and Western restaurants, banquet hall, coffee shop, bar, shopping arcade, business centre, beauty salon, massage

Guilin New City Hotel

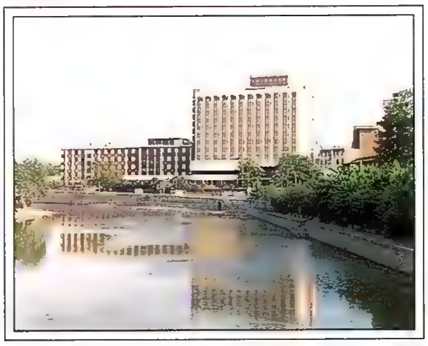
桂林新城市酒店

86 Zhongshan Road South, Guilin, Guangxi 541002
Tel: (0773) 332511 Telex: 48438 GLGAR CN
Fax: (0773) 333340

GM: Li Xin
Opened 1 July 1987
300 rooms
Located in the city centre, 12km/20 min to airport, 0.2 km to railway station
Facilities: Chinese and Western restaurants, dance hall, bar, sauna, massage

Guilin Osmanthus Hotel

丹桂大酒店



451 Zhongshan Road South, Guilin, Guangxi 541002
Tel: 334300, 332261 Telex: 48455 GLOSH CN
Fax: (0773) 335316
GM: Wang Tiansheng
Opened 30 June 1987
400 rooms and suites
Located in the heart of the city, 14 km from airport, 1 km from railway station
Facilities: Chinese and Western restaurants, conference room, business centre, coffee shop, bar, shopping arcade, swimming pool, disco, karaoke, massage

Guilin Plaza

桂林觀光酒店

20 Lijiang Road, Guilin, Guangxi 541004
Tel: (0773) 512488 Telex: (085) 48449 PLAZA CN
Fax: (0773) 513323/5133256/513328
304 rooms and suites
Located 13 km/25 min from airport, 2.5 km/25 min from railway station
Facilities: Chinese and Western restaurants, multi-function room, karaoke, bar, sauna, gym, swimming pool, billiard room, beauty salon, shopping arcade

Guilin Riverside Resort

桂林漓苑酒店

Anjiazhou, Guilin, Guangxi 541002
Tel: (0773) 515291 Telex: 48457 GLRSR CN
Fax: (0773) 334973
GM: Ricky Chan
Opened January 1987
232 rooms
Located 20 minutes from airport, 1 km from railway station
Facilities: Chinese and Western restaurants, bar, karaoke, swimming pool

Guilin Royal Garden Hotel

帝苑酒店

Yanjiang Road, Guilin, Guangxi 541004
Tel: (0773) 512411 513611
Fax: (0773) 515051 515052
GM: Chen Dong Hua
Opened 30 May 1987
350 rooms
Located in the northeastern part of the city, 16 km/30 min from airport, 2 km/10 min from railway station
Facilities: Chinese, Western and Japanese restaurants, banquet hall, garden cafe, nightclub, disco, dance hall, shopping arcade, gym, swimming pool, tennis courts, billiard room, sauna, massage

Holiday Inn Guilin

假日桂林賓館

14 Ronghu Road South, Guilin, Guangxi 541002
Tel: 223950 Telex: 48456 GLHCL CN
Fax: (0773) 222101
GM: Jerry Goh
Opened May 1987
259 rooms
Located 20 minutes from airport, 5 km from railway station
Facilities: Chinese and Western restaurants, banquet rooms, karaoke, disco, bar, gym, sauna, swimming pool, business centre, arts and crafts shop, beauty salon, massage, babysitting service, bicycle rental

Hong Kong Hotel Guilin

桂林香江飯店

8 Xihuan Yi Road, Guilin, Guangxi 541002
Tel: 333889 Telex: 48454 GLXJH CN
Fax: (0773) 332752
GM: Xu Liu Jun
Opened 15 May 1989
300 rooms
Located in the heart of the city, 15 km from airport, 2 km from railway station
Facilities: Chinese restaurants, revolving restaurant, business centre, function room, shopping arcade, tennis courts, massage, sauna, disco, karaoke, beauty salon

Hotel Universal Guilin

桂林環球大酒店

1 Jiefang Road East, Guilin, Guangxi 541001
Tel: 228228 Telex: 48475 GLHUG CN
Fax: 223868
GM: Chen Kong
Opened 18 August 1989
230 rooms and suites
Located in the city centre, 15 km from airport, 10 minutes from railway station
Facilities: Chinese and Italian restaurants, banquet and meeting rooms, karaoke, disco, massage, beauty salon, shopping arcade, bar

Lijiang Hotel

漓江飯店

1 Shahu Road, Guilin, Guangxi 541001
Tel: 222881, 225991 Telex: 48470 GLLIR CN
Fax: (0773) 222891
GM: Ye Linhua
Opened August 1976
388 rooms
Located in city centre, 13 km from airport, 2 km from railway station
Facilities: Chinese and Western restaurants, shopping arcade, multi-function hall, coffee shop, bar, business centre, nightclub, beauty salon, sauna

Sheraton Guilin Hotel

桂林文華大酒店

Binjiang Road South, Guilin, Guangxi 541001
Tel: (773) 225588 Telex: 48439 GLMAN CN
Fax: (773) 225598
GM: Henry Lee
Opened 8 April 1988
460 rooms
Located in the heart of the city, 14 km from airport, 2 km from railway station
Facilities : Chinese and Western restaurants, conference room, business centre, bar, karaoke, coffee shop, disco, gym, swimming pool, sauna, massage, billiard room, facilities for handicapped persons

Nanning, Guangxi

Mingyuan Hotel

明園飯店

38 Xinming Road, Nanning, Guangxi 530012
Tel: 28923 Telex: 48143 MIYUH CN
Fax: (0771) 28583
GM: Don Weichao
Opened October 1956
248 rooms
Located in city centre, 34 km from airport, 3 km from railway station
Facilities: Shops, bar, disco, beauty salon, car rental

Xiyuan Hotel

西園飯店

38 Jiangnan Road, Nanning, Guangxi 530031
Tel: 29923, 22075 Telex: 48137 XIYUH CN
Fax: 210313
GM: Zhang Shaohua
Opened 1959
760 beds
Located in the southern part of the city, 30 km from airport, 4 km from railway station
Facilities: Chinese and Western restaurants, conference room, shopping arcade, beauty salon, bar, clinic, billiard room, swimming pool, car and bicycle rental

Yongzhou Hotel

邕州飯店

59 Xinming Road, Nanning, Guangxi 530012
Tel: 28323, 23120 Telex: 48145 JCYZH CN
Fax: 25032
GM: Jin Zhengzhong
Opened 1956
933 beds
Located in city centre, 34 km from airport, 3 km from railway station
Facilities: Chinese and Western restaurants, shops, beauty salon, bar, dance hall

Liuzhou, Guangxi

Liuzhou Grand Hotel

柳州賓館

21 Longcheng Road, Liuzhou, Guangxi 545001
Tel: 23854, 23889, 26168
359 rooms and suites
Located in the city centre, 5 km from airport, 2 km from railway station
Facilities: Chinese and Western restaurants, conference room, business centre, dance hall, coffee shop, bar, disco, karaoke, shopping arcade, gym, swimming pool, sauna, beauty salon, clinic, billiard room, babysitting service

NEWS

TOURIST INFORMATION

Jiangsu Province Tours

Overseas visitors will now be able to choose from a range of package tours featuring local customs and sites of interest. Located on the Yangtse River Delta, the province is known as the "land of water". In addition to Jiangsu's famous historical cities, there is the Grand Canal and the elaborate gardens of Suzhou. Local tourist departments will organize 22 special events in the cities. The Lantern Festival will be held in the provincial capital of Nanjing, and during the Boat Festival season in April, farmers in Qintong Township will perform local operas and dances on board boats. The Kite Flying Festival will be held in front of the old city wall in Nanjing in the spring and autumn, while Suzhou will offer 12 new package tour programmes.

Beijing Summer Palace Revisited

The century-old imperial Summer Palace in Beijing has taken on a new look as a result of a long renovation plan which has just been completed. Built by the Empress Dowager Cixi (1835-1908) to celebrate her 60th birthday with funds originally for the navy, the 333-hectare palace close to the Western Hills is the largest park in Beijing's outskirts, popular with domestic and foreign visitors. The restoration programme includes a group of buildings burned down by British and French invaders in 1860, Jingming Pavilion in the western part of the imperial garden, and $1.17 million was spent on Suzhou Street's 60 shops.

A facelift was also given to major attractions such as Foxiang Pavilion, Renshou hall, Donggong Gate, Yongshou Room and the Xidiliu Bridge. Scenic Kunming Lake has been dredged, enabling a 38-metre-long painted pleasure boat to be anchored in the centre.

Dazu Grottoes Protection

The main groupings of the cliff carvings and statues at Dazu County in Sichuan Province are deteriorating at a rapid rate. The thousands of carvings and statues, large and small, are scattered over the county in over 40 places, with those at Beishan Mountain and Baoding Mountain dating back to the ninth and 13th centuries. The middle and lower part of the statues, however, at Baoding are becoming crisp and powder easily when touched. Many statues have changed beyond recognition.

Sadly, even the springs have begun to stink with the litter from tourists and waste waters poured in by local restaurants and travel services institutions. Moreover, the acid rain resulting from the heavy industry in Chongqing, some 160 kilometres away, has permeated into the rock, causing serious erosion.

Although the state has taken measures to preserve the sculpture, much of the efforts only treat the symptoms and not the root cause. Without stronger efforts, the cliffings and statues might be lost forever.

The Seventh Beijing Kites Fair

This fair will be held on Beijing Mentougou District Stadium on 12th May; it will last for five days. Besides the grand opening ceremony and large-scale group callisthenics there will also be many national folk activities, fireworks parties, a kite flying performance and competition, parachute jumping, folk arts and other cultural and physical activities. More than 60 kite representatives both local and overseas will join this fair. Meanwhile, for non-kite enthusiasts, it is business as usual elsewhere in Beijing with the signing of economics and trade contracts and negotiations.

Hainan's First Foreign Joint Venture Five-Star Hotel

The first Sino-foreign joint venture five-star hotel is opened in Hainan Special Economic Zone. Huandao Taide Hotel is constructed according to international five-star hotel standard.

It is located in Xincheng District, eastern part of Haidian Island, Haikou City, with a total investment of more than 600 million yuan towards its construction. The hotel covers an area of around 2.7 hectares. There are 408 rooms and suites including president suites, deluxe suites, VIP suites, business floor and standard rooms. The Chinese and Western restaurants, Japanese, Korean and local cuisines are all prepared by famous cooks from home and overseas. In addition, this hotel has an international standard bowling centre with 16 lanes, health care centre, sauna, multi-function conference hall, business centre, nightclub, tennis courts, swimming pool and other facilities.

Fujian's 95' Folk Travel

This May: She Ethnic Cultural Festival will be held including village events such as festivals and weddings, local customs, singing, dancing and costumes. August: 95' China's Fujian Folk Travel, Food and Culture Week in Fuzhou. September: 95' China's Fujian Photos of Folk Travel Exhibition. October: Longyan District and Yongding County will jointly organize a festival of Yongding earthen buildings in order to promote its folk, culture, customs and society to both local and overseas tourists.

At the same time, Fujian Tourism Bureau will commend many others folk travel tours such as Hakka, southern Fujian, the Guyue Minority, homelands of tea, eastern Fujian, Islam and Mazu.

"Yuanming Garden" in Shenzhen Splendid China Miniature Scenic Spot

After a total investment of 20 million yuan, Yuanming Garden is now open to the public, with an area of over two hectares. The original garden was built in the prosperous Qing Dynasty. A large and elegant palatial garden Yuanming was based on the traditional style of garden construction used in the past 3,000 years, as well as combining characteristics of Western architecture. It was, however, destroyed by fire after the Anglo-French Army plundered the palace in 1860.

All the miniature scenic spots are in the scale of 1:8 to the original, with the exception of pillars built to imitate the original broken pillars from Yuanming Garden. Hence, thematically, this quasi-miniature model combines the rise and fall of Yuanming Garden.

ARCHAEOLOGICAL DISCOVERIES

Bronze Helmets and Human Sacrifices

Chinese archaeologists have excavated 11 well preserved 3,000-year-old tombs in East China's Shandong Province. There were no signs of past disturbance by graveyard robbers, said the Archaeology Institute of the China Academy of Social Sciences.

In tomb No. 11, besides the remains of the main occupant, another male corpse with arms fastened behind the back was found. The body has not been identified, but was most likely that of a high-ranking army officer. Human sacrifice was a common part of funeral rituals in the Shang Dynasty.

Among the funeral objects were 13 rare bronze helmets, and many shields, dagger-axes, spears and arrowheads. Of the total 1,000 objects from the tombs, 200 were bronzeware and 40 items of lacquerware, jade, stone, bone and pottery articles.

Xinjiang's 4,000 Sites

Excavations in Xinjiang Uygur Autonomous Region, northwest China, has yielded hundreds of 2,000-year-old tombs, numerous fossils of ancient animals and new archaeological sites. Among the thousands of items of gold, silver, porcelain, iron, wood, stone, murals, woollen textiles and ancient documents have been found.

Archaeologists moved in after being alerted by construction workers originally using the area for work on the Lanzhou-Urumqi Railway, a highway and the Tarim Basin oil-fields.

Bizarre Buddhist Monastery

Again, in the Xijiang Region, Sino-Japanese archaeologists combing through the Jiaohe Ruins, 20 kilometres west of Turpan on an island, have discovered two tombs of local noblemen. They also found a bizarre monastery buried underground containing among its relics, a pottery light in the shape of a human face and a metal pot containing five pieces of sharis, relics of revered priests.

Jiaohe City was established by the Chinese as a garrison town to defend the borderlands, but was decimated by Genghis Khan during the 14th century.

Noblewoman's Tomb

A tomb with frescoes, the first of its kind, has been found in Chifeng City, Inner Mongolia Autonomous Region. Research has shown that the remains in the tomb were those of Su Niang, a Han lady from Central China who married a nobleman from the Khitan, a nomadic tribe in northern China that established the Liao Dynasty (916-1125).

The tomb, combining Han and Khitan architectural styles, has a vaulted outer layer and rectangular stone room, both decorated with colourfully gilded wall paintings. The paintings in the room where Su was found, portray her daily life: reciting religious classics and going on outings, among other activities. Those on the outer layer depict Khitan servants, horses and hunting dogs. Experts say the 120-square metre area of paintings with 46 Han and Khitan figures are in the traditional style of the late Tang Dynasty (618-907).

Old Jade

Nearly 3,000 pieces of jade, believed to be some 2,100 years old, have been unearthed in a tomb near Xuzhou City, in East China's Jiangsu Province. The jade is semi-transparent and mainly rectangular, with holes in each of the four corners for threading. The remains of gold thread in some holes has suggested to archaeologists that they were part of a jade shroud for an emperor or nobleman of the Western Han Dynasty (206 B.C.-A.D. 24).

NEXT ISSUE

Cruising Through the Three Gorges Aboard a Luxurious Tourist Boat

Tracing the Ruins of the Three Kingdoms

Winter Tour of the Changbai Mountains

Underground Cave Dwellings — Homes in Pinglu County, Shanxi Province

In the long process of Chinese history, the period of the Three Kingdoms (220-280) is a very short one, while the three states of Wei, Shu and Wu divided the country into three parts. However, it was a non-stop warring period with a vast expanse of the country's territory trampled under the hooves of battle steeds. In our next issue we trace the ruins of the Three Kingdoms following the places as described in the Chinese classic novel *The Romance of Three Kingdoms.* We also cruise the Three Gorges on China's longest river, the Yangtse, aboard a luxurious boat, visit underground cave dwellings in Shanxi Province and tour the Changbai Mountains in Jilin, one of China's three northeastern provinces.

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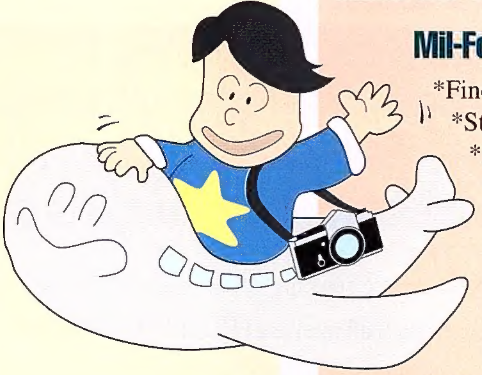

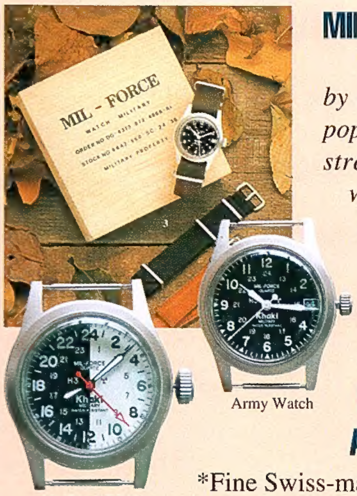

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